

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD**
DOCTOR

THE COMPLETE HISTORY



STORIES 71-74

INVASION OF THE DINOSAURS,
DEATH TO THE DALEKS, THE MONSTER OF PELADON
AND PLANET OF THE SPIDERS





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INVASION OF THE DINOSAURS

DEATH TO THE DALEKS

THE MONSTER OF PELADON

PLANET OF THE SPIDERS



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'JON PERTWEE IS
MOST DEFINITELY STILL
THE STAR OF THE SHOW.'

Welcome



It's a little-mentioned fact that, after Tom Baker's seven-year run, Jon Pertwee's tenure as the Doctor is the second longest to date. From his first episode to his last, Pertwee was the Doctor for just short of five years.

This volume of *Doctor Who – The Complete History* features the final four adventures of the Third Doctor. The popular opinion among *Doctor Who* aficionados is that Pertwee was not at his best in this last year of his reign. As you will read within these pages, it's certainly true that he missed Katy Manning, who had played his companion Jo Grant until the end of the 1972/3 series, and was grieving the tragic death of Roger Delgado who had played the Doctor's nemesis, the Master.



However, the four stories in this volume all have their strengths, and Pertwee is most definitely still the star of the show, delivering wit, charm, action and sensitivity as he always had.

Poor old *Invasion of the Dinosaurs* [1974 – see page 6] will forever be remembered for its somewhat disappointing dinosaur model work. But the truth is that the dinosaurs are actually only a small part of a quite brilliant story which embraces so much of the quintessential style of *Doctor Who*. The villains (if indeed we should call them that) are misguided, but have a laudable goal with which the Doctor (and the audience) can empathise, and have hatched a mad plan to achieve it. Very *Doctor Who*.

Death to the Daleks [1974 – see page 46] feels quite small scale, but it gives us an interesting new spin on the Daleks by (initially at least) taking away their power to kill.

Although set on another world, *The Monster of Peladon* [1974 – see page 78] tackles political issues of the day.

Planet of the Spiders [1974 – see page 110] proves to be a great send-off, not just for Jon Pertwee's Doctor, but for the whole 'UNIT era' of Earthbound stories. True, following his regeneration, we would see the Doctor helping out the Brigadier and UNIT on a few occasions, but with the introduction of the Fourth Doctor (and a new production team behind him), *Doctor Who* was heading in a new direction – away from contemporary Earth, and back to its roots as an adventure in time and space.

John Ainsworth – Editor

Left:

The Daleks adapt to a power drain, in *Death to the Daleks*.



INVASION OF THE DINOSAURS

➤ STORY 71

When the Doctor and Sarah return to London, they find it deserted, with prehistoric monsters roaming the streets. A group of idealistic fanatics is determined to obliterate history in their quest for a new Golden Age.



Introduction

Ever since Earth's supposed 'first contact' in *Aliens of London* [2005 – see Volume 49] we've got used to the general public witnessing all sorts of other-worldly weirdness. Back in the day, with UNIT on the case, Earth's frequent alien visitors were usually brushed under the carpet. *Invasion of the Dinosaurs* broadened the scope of these adventures: it imagined the evacuation of London (when dinosaurs started randomly appearing!) in what we might have thought of as the near future...

What's crucial, however, is that despite any differences it was still very much meant to be our world. A world that was apparently full of "moral degradation, permissiveness, usury, cheating, lying, cruelty". It's this perspective on the modern world that led the Doctor's friend Captain Yates to ally himself with a drastic scheme to return the Earth to simpler times...

It's instructive that the vocabulary of the more extreme members of the Operation Golden Age movement includes words such as "usury" and "permissiveness" – which have unpleasant associations with

oppression of various groups. Indeed, as we eventually discovered, however well-meaning this project might have been, it was all about denying others their freedom.

Yates' behaviour was, of course, characterised as being naïve. Similarly, the Doctor's companion Adric was tempted by various malign forces in *State of Decay* [1980 – see Volume 33] and *Four to Doomsday* [1982 – see Volume 34]. Soon after, new TARDIS recruit Turlough made a misguided pact with the Black Guardian that he soon regretted. Even Rose Tyler, while not actually aligning herself with evil, betrayed the Doctor's trust in *Father's Day* [2005 – see Volume 49] in order to try to save her dad.

Most companions, if they stray from the virtuous example set by the Doctor, are usually tempted by the promise of finding home or family. You would have thought that alarm bells might have begun ringing for Mike Yates, however, when his new friends started scaring Londoners away with dangerous prehistoric beasts!

The Doctor insisted that the utopia sought by the Golden Age cranks was an illusion. When we next saw Mike in *Planet of the Spiders* [1974 – see page 110] he'd turned to meditation in an attempt to find peace.

In the face of persistent alien attacks, we might hope that everyone would come together. Another 'golden age' was meant to follow that landmark invasion in *Aliens of London*, but the Doctor found that one problematic too – again insisting that people's liberty shouldn't be maintained at the price of others. ■

Right:

The Doctor's companion Adric battles temptation.



'THE DOCTOR'S FRIEND
CAPTAIN YATES ALLIED
HIMSELF WITH A
DRASTIC SCHEME...'

PART ONE

London is eerily deserted. The TARDIS lands in a park and the Doctor and Sarah emerge and try to call the Brigadier using a public telephone, but it's not working. [1]

A looter drives past the Doctor and Sarah and pulls up outside a jeweller's shop. He hides as the Doctor and Sarah enter and holds them at gunpoint before running outside. They hear him drive off, followed by a roar and a crash. When they emerge, they see that his car has been violently crushed.

UNIT has set up a temporary HQ in a school. Captain Yates reports to the Brigadier that they have picked up five more looters.

Hearing a car, the Doctor and Sarah investigate a warehouse and are attacked by looters. There is the sound of gunfire and the looters run off. Then a flying reptile swoops down from the upper floor

and attacks the Doctor and Sarah. [2] They escape in the looters' car.

The Brigadier meets General Finch, who tells him to order his troops to fire at any looters who do not surrender. [3]

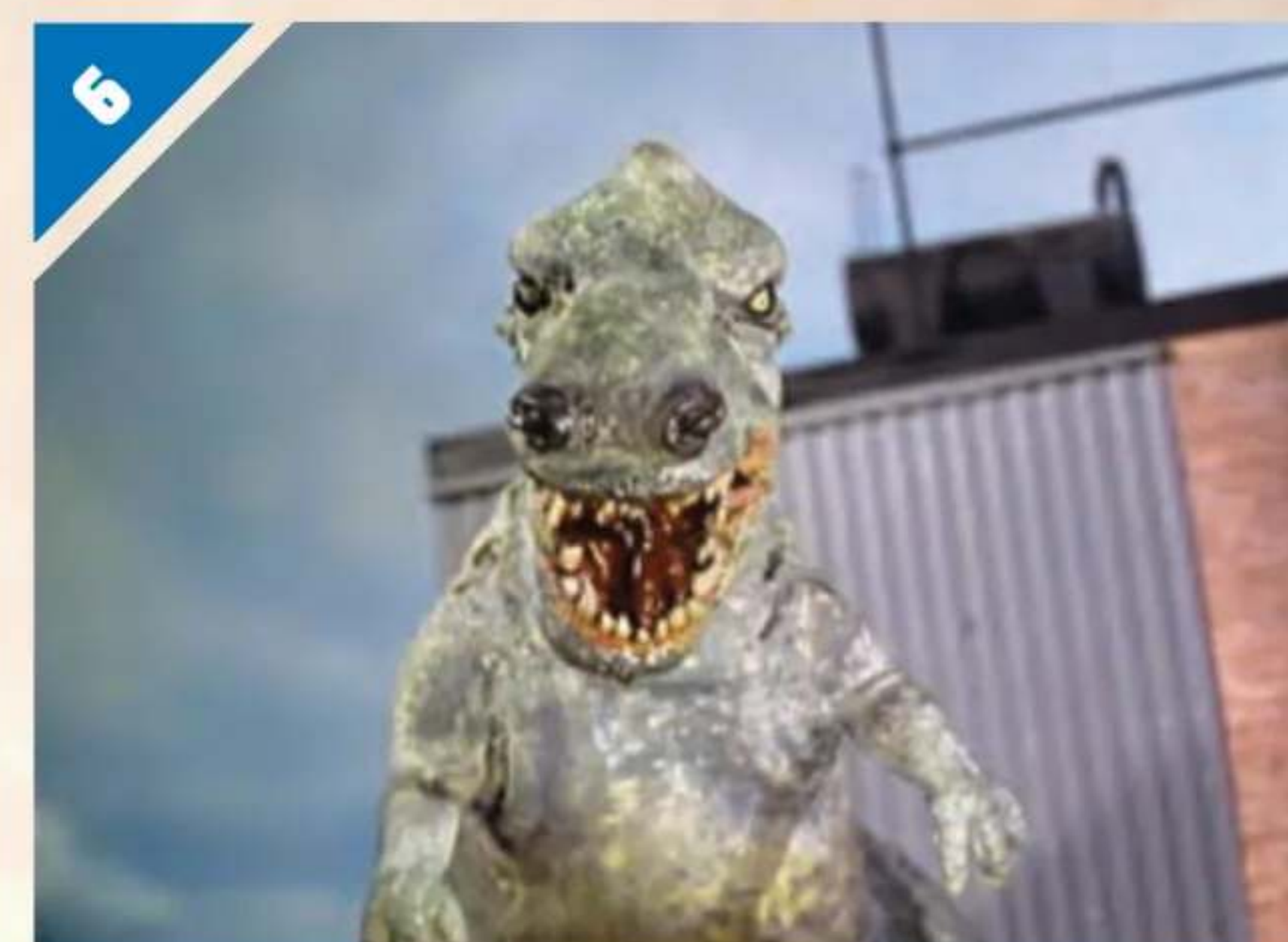
The Doctor and Sarah drive into an army roadblock. As their vehicle contains looted clothes, they are arrested and taken to a 'Reception Centre' to have their mugshots taken. [4]

A soldier reports a sighting of a "monster" to UNIT HQ by radio. [5] While filing the latest batch of looters, Benton spots the mugshots of the Doctor and Sarah.

The Doctor, Sarah and a looter called Lodge are found guilty and Lieutenant Shears issues an order for them to be held in custody. After he has gone, the Doctor and Lodge stage a fight, enabling the Doctor and Sarah to escape – only to be recaptured.

But shortly into their journey to the detention centre, their car stops. Looking outside, they see a Tyrannosaurus rex! [6]





PART TWO

While the soldiers open fire on the dinosaur, the Doctor and Sarah use the distraction to escape. They hide in a workshop, where a medieval peasant appears and accuses them of being a wizard and a witch [1] before vanishing into thin air. Then a car pulls up outside and the Brigadier enters.

The Doctor and Sarah are taken to UNIT's temporary HQ, where the Brigadier explains that various dinosaurs have been appearing in central London. [2]

Another creature is sighted and the Doctor goes with the Brigadier to investigate. It's a Stegosaurus!

Sarah meets Captain Yates, who has returned to UNIT following the business with the maggots.

The Doctor asks for rope to capture the Stegosaurus. But the creature vanishes. [3]

Back at UNIT HQ, the Doctor explains to Finch that whoever is bringing the

dinosaurs from the past into the present is operating from somewhere in London.

The time transferences are controlled by Professor Whitaker, acting under the instructions of a man called Butler. [4]

The Doctor builds a dinosaur stun-gun. He explains to Yates that once they have captured one, he can surround it with an electrical field and get a fix on the source of the time transference.

Yates goes to meet Butler and Whitaker to warn them about the Doctor's plan.

The Brigadier interrupts the Doctor's work by bringing in the Right Honourable Charles Grover. The Doctor recognises his name; Grover helped start the 'Save Planet Earth' society. [5]

Whitaker gives Yates a device that will render the Doctor's stun-gun ineffective.

Yates joins the Doctor and the Brigadier as they locate an Apatosaurus. Yates secretly attaches the sabotage device to the Doctor's stun-gun. The Doctor aims to fire, but it has no effect – and then a Tyrannosaurus rex appears! [6]

PART THREE

A grenade knocks the Doctor off his feet and causes him to drop the stun-gun. Yates picks it up, removes the sabotage device and shoots the Tyrannosaurus rex. It crashes to the ground.

Yates goes to see Butler and Whitaker. Butler tells Yates he must make sure the Doctor's instruments don't function when the creature returns to its own time. [1]

The creature is secured by chains in a hangar and surrounded with detectors. [2] Sarah arrives; she's found out about a man called Whitaker who claimed to have developed a theory of time travel. Grover was the chairman of the committee that turned down Whitaker's application for a grant and tells the Doctor that Whitaker was just a harmless crank. [3]

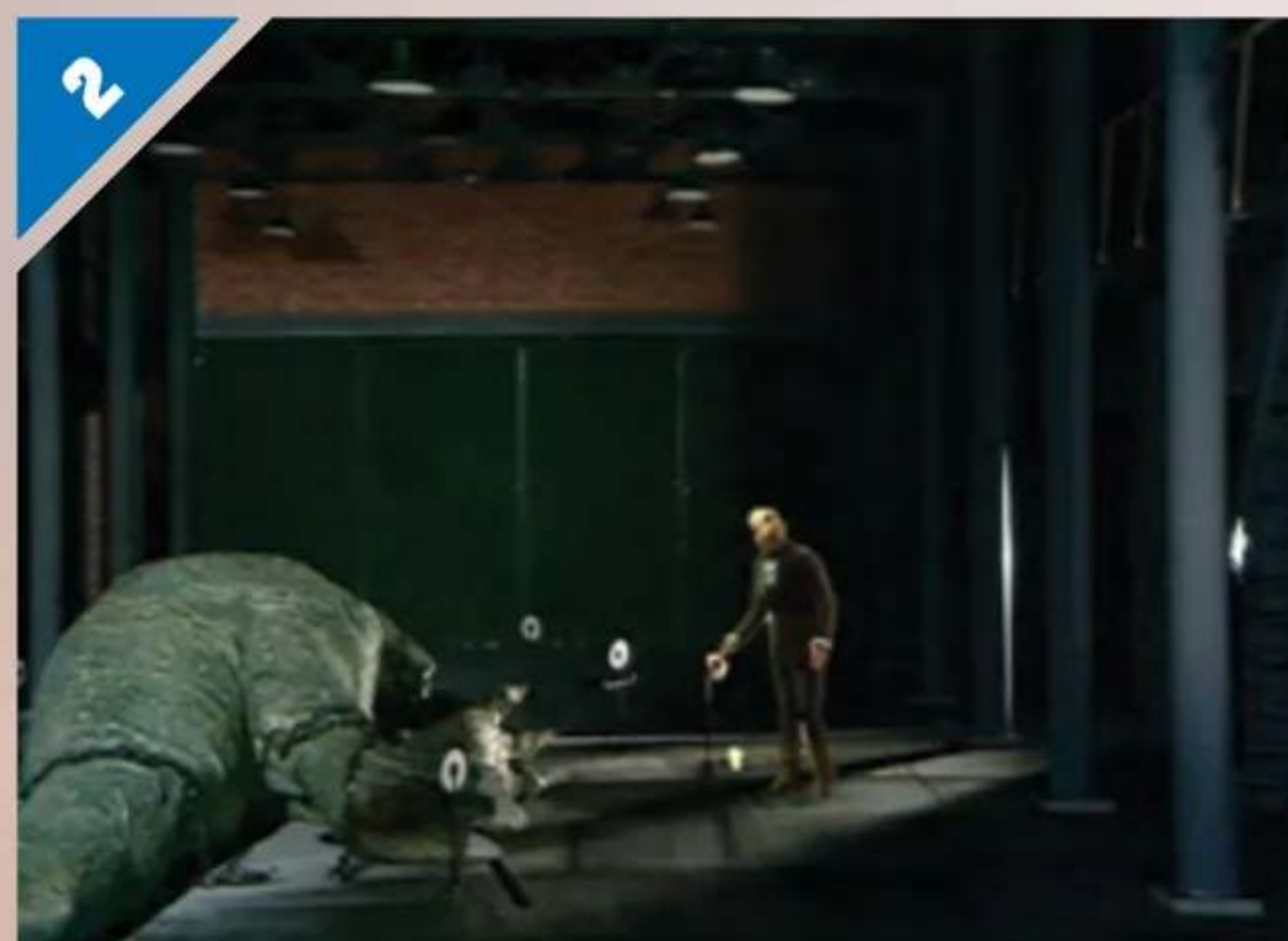
Sarah enters the hangar and photographs the sleeping Tyrannosaurus rex. The flash wakes it up. Sarah tries

to get out but the door is locked and a piece of falling wood knocks her out. The Doctor arrives and drags her outside, as the dinosaur bursts through the wall. [4]

Back in the Doctor's laboratory, Sarah tells the Brigadier that somebody locked her in the hangar. Benton enters with the news that the dinosaur's chains were cut and the Doctor discovers his instruments were sabotaged. Somebody in UNIT is working against them! [5]

Sarah wonders if the people making the dinosaurs appear are using a nuclear reactor. She goes to see Grover in his office. She recalls a plan to build an underground base for the government. He takes her into his filing room and finds a file confirming that there is a base directly under them! They go down to the base and he locks her in a red-walled room. A hypnotic light flashes, and she loses consciousness...

... and wakes up in a spaceship. A man called Mark explains that they left Earth three months ago! [6]





PART FOUR

Yates speaks to Finch – who is also part of the conspiracy!

The Doctor has a new futuristic car, and takes readings on a portable detector. [1]

In the spaceship, Mark introduces Sarah to two ‘elders’, Adam and Ruth. They explain they are on their way to a planet like Earth, with simple, pastoral people, undefiled by the evil of man’s technology. There are two hundred of them on the spaceship, one of seven in the fleet. [2]

The Doctor tracks the signal to an Underground station. Inside, he sees Butler entering a cupboard. The cupboard is actually a lift which takes Butler down to the underground base. The Doctor uses the lift to get to the base, but Butler lowers various shutters, forcing the Doctor back into the lift. It returns him to the station, where he is attacked by a Pterodactyl. The Doctor fends it off with a mop. [3]

The Doctor returns to the underground station with the Brigadier. However, this time the cupboard lift is just a cupboard. [4]

Sarah is locked in a room and shown films about the evils of pollution. Ruth tells Adam and Mark that if Sarah doesn’t respond to re-education, they will have to destroy her. [5]

Whitaker confirms to Grover, Finch, Butler and Yates that he will be ready to commence the experiment in a few hours. Then the colonists will be able to emerge from their spaceship onto their “new Earth”. The Doctor poses a threat so must be discredited.

The Doctor tries to convince the Brigadier that Grover is part of the conspiracy. The Doctor receives a call from Whitaker, who arranges to meet him in the hangar.

The Doctor goes to the hangar and a Stegosaurus appears. Finch arrives with the Brigadier and accuses the Doctor of being the “monster maker”. [6]

PART FIVE

The Brigadier arrests the Doctor. Mark visits Sarah in the Reminder Room. He warns her that the ‘elders’ will not permit a disruptive influence. Sarah shoves him aside and runs for it.

Back at UNIT HQ, Yates tells Benton to lock the Doctor up and leaves. Benton suggests the Doctor should overpower him using his “Venusian oojah”. [1] The Doctor gently renders him unconscious.

Whitaker demonstrates that he can now reverse time, by getting Butler to smash a mug and then rolling back time so that it is reconstructed. [2]

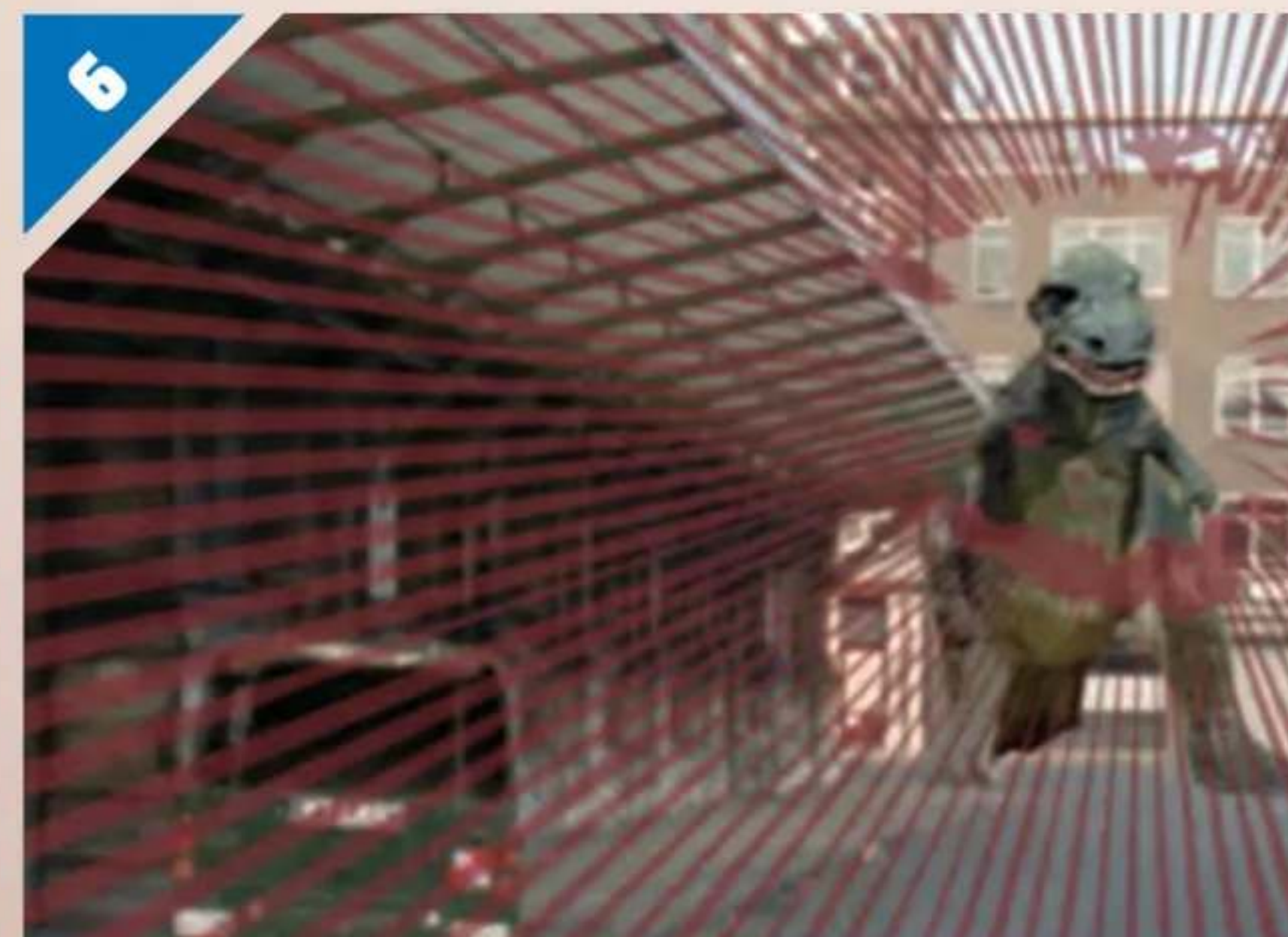
Sarah reaches the spaceship’s airlock, then returns and takes Mark to the control room. She demonstrates that the control buttons have no effect, and shows him her bruise, which proves she has only been on board for a few hours. Then she steps out of the ‘airlock’, [3] which leads back to the underground base. She

sees Butler and Whitaker checking the reactor’s power levels. Then she uses a lift to return to Grover’s empty office.

The Doctor’s car is spotted by a helicopter. [4] He drives into some woods, and when the army finds his vehicle, it’s empty. While they search the woods, the Doctor slips back and drives off in their car.

Sarah gets back to UNIT HQ but everybody she knows is elsewhere. She writes a note for the Brigadier and then General Finch arrives. Sarah tells him that Grover is behind everything and that she can prove it. She takes Finch to the underground base, where Finch returns her to Grover’s custody. Grover tells Finch to order the withdrawal of all troops. They are about to roll back time to a Golden Age. Everyone on Earth outside London will vanish, having never been born! [5]

Whitaker summons numerous dinosaurs into London and the Doctor comes face-to-face with a Tyrannosaurus rex! [6]





PART SIX

The Tyrannosaurus attacks an Apatosaurus, enabling the Doctor to get away, only to be caught by General Finch and his men. Then the Brigadier arrives and insists that the Doctor is his prisoner.

Butler locks Sarah in a storeroom, but she escapes through a ventilation duct.

The Doctor returns to UNIT HQ with the Brigadier and Benton. They find Sarah's note, then Yates enters – levelling a pistol at them. [1] Then a soldier, Bryson, enters, distracting Yates. Benton kicks the gun out of his hand and knocks him out.

Sarah returns to the 'spaceship' through the airlock. She meets Mark and convinces him that the spaceship is a fake. [2] The others do not believe her and lock them both in the Reminder Room.

The Doctor makes his way to the underground station with the Brigadier, driving under an Apatosaurus. [3]

Grover enters the spaceship and visits Mark and Sarah. [4] He admits to them that millions of people will be wiped out, unaware that Adam is eavesdropping. After Grover has gone, Adam releases Mark and Sarah.

The Doctor and Brigadier blow up the cupboard, revealing a way down.

Adam persuades the people on the spaceship to let Sarah go into the airlock. She does, proving that it is a fake. [5] They all follow her through the airlock and reach the control room just as Whitaker is about to roll back time. Then the Doctor arrives, and while everyone else is frozen in time, he deactivates the machine and reverses the polarity. Grover attempts to reactivate it, Whitaker tries to stop him, and together they are transported back to their 'Golden Age'. [6]

Later, at UNIT HQ, the Brigadier tells the Doctor that Yates will be given the chance to resign quietly. The Doctor then offers to take Sarah on another trip in the TARDIS...

INVASION OF THE DINOSAURS



Pre-production

Above:
The Brigadier explains the enormity of the crisis at UNIT HQ.

Between the 1972/3 series and the 1973/4 series of *Doctor Who*, the production team of producer Barry Letts and script editor Terrance Dicks created and launched a more adult science-fiction drama series entitled *Moonbase 3* for BBC1. Running to six 50-minute episodes, this began filming at the BBC Television Film Studios at Ealing on Tuesday 24 April 1973 (concurrent with work on *The Green Death* [1973 – see Volume 20] and ran through to Wednesday 30 May by which time *The Time Warrior* [1973/4 – see Volume 20] was recording.

Work on *Moonbase 3* took away some of the time Dicks and Letts would have

otherwise spent planning the 1973/4 series (apart from *The Time Warrior* which was made as part of the 1972/3 series, but held back for broadcast as the opening story of the 1973/4 series). Because of this, they opted to use reliable and experienced *Doctor Who* writers whose scripts should require the minimum of editing. Such a writer was Malcolm Hulke, an old mentor and associate of Dicks since the early 1960s.

On Monday 18 December 1972, Hulke had submitted on spec to Dicks a storyline entitled *Bridgehead from Space* following discussions about a story in which BBC visual effects could place monsters into present-day London. In this, the Doctor

arrived back in a deserted London to learn from three or four people who had not been evacuated that aliens had landed and taken over the city centre; the weak British government had acceded to the aliens' demands that the area be evacuated after 'the aliens had demonstrated their powers by vaporising, say, County Hall with a single air-to-ground strike of some laser-type beam before they landed'. The aliens promised not to bring in any more of their people, but the Doctor learned that spaceships were landing day and night with more troops. The aliens claimed to be the injured party, since it was humanity who opened fire on them first; they had released monsters (hatched from eggs) to patrol the streets to protect themselves. A 'Vichy government' had been set up in Harrogate (which the Brigadier is at loggerheads with); Hulke suggested that the Doctor could see newsreel film of a government man returning from a trip to the aliens' mothership, saying what nice people they are. The government had daily meetings with the aliens at the Tower of London, which was the aliens' HQ. The aliens now demand the whole of south England be evacuated for them – claiming the whole time that they were being 'provoked' – similar to Hitler's *lebensraum*

concept. The aliens' plan was eventually to restrict mankind to Australia, which they would then destroy with a few H-bombs. The Doctor must reveal the aliens' plan to the world; as Hulke pointed out, this was 'Churchill vs the appeasement policy'. The storyline did not feature a specific companion.

Letts wanted to build upon an element from *Carnival of Monsters* [1973 – see Volume 19], which he had directed in 1972. This had been the realisation of giant monsters – the Drashigs and a plesiosaur – using models. The puppet effects had generally worked very well and had been convincing. Letts had particularly admired one shot of a Drashig bursting through the hold of the cargo ship *SS Bernice*, and felt that such special-effects shots could be employed on a greater scale in a new story. The initial idea from the producer was of the Doctor and his companion having an adventure in the time of the dinosaurs, a sure-fire attraction since the massive extinct reptiles had fascinated children (and adults) for many generations.

Prehistoric reptiles

It was Dicks who suggested that the dinosaurs should be in present-day London as opposed to their own era; consequently, the 'monsters' of Hulke's *Bridgehead from Space* could become prehistoric reptiles. Visual effects, also very confident after their work on *Carnival of*

Connections: Vandals

▶ When Sarah suggests that the phone box has been vandalised, the Doctor tells her that's a very unfair word "because actually the Vandals were quite decent chaps". The Vandals were an East Germanic tribe who moved around Europe and North Africa in the fifth century, establishing kingdoms. The modern term 'vandalism' has its origins in the Vandals' reputation as the barbarians who sacked Rome in 455 AD, although they were probably no more violent than any other invading peoples of the era.



Left:

"We apologise for the delay to your journey. This is due to a Stegosaurus on the line at Moorgate."



INVASION OF THE DINOSAURS

STORY 71

Right:

Sarah meets Mark, Ruth and Adam on a spaceship to a new world.

Monsters, said that a whole serial devoted to dinosaurs should not cause any problems. Consequently it was feasible for Letts and Dicks to go ahead with a dinosaur story. Hulke accepted the brief of dinosaurs roaming present-day London and set about preparing a revised story outline. This new storyline was commissioned on Wednesday 17 January 1973, under the title *Timescoop*, for delivery on Thursday 1 February. However, Hulke didn't formally deliver the outline until Friday 15 June. With the storyline accepted, Hulke was commissioned to write the six scripts for the serial on Monday 2 July, with an agreed delivery date of Monday 6 August. In fact, Hulke delivered all six scripts early, with Parts One and Two arriving in the production office on Sunday 29 July, and the remaining episodes on Saturday 4 August.

One of Hulke's aims was to burst the bubble of altruistic people who wanted to live in the 'good old days', or their own 'golden age'. He felt that people with these dreams overlooked a lot of major issues and practicalities. As usual, he aimed not to create too many obvious 'villains' for his storyline and instead

Connections: Hands off!

► Sergeant Benton describes the Doctor's form of unarmed combat as "Venusian oojah". The Doctor was first seen to employ Venusian karate in *Inferno* [1970 - see Volume 16]. In subsequent adventures it would

more commonly be referred to as Venusian aikido.



developed the characters of Professor Whitaker, Charles Grover, General Finch and Butler as misled believers, trying to undo humanity's mistakes. Letts and Dicks asked Hulke to use Mike Yates as a villain, further developing a sub-plot begun in *The Green Death*, where Yates was hypnotised to work against the Doctor and UNIT. Consequently Yates also joined Whitaker's organisation. At one point, Dicks considered that Yates



could be killed off, but Letts wanted the character retained for further use.

Dicks decided to leave the series as script editor during the summer. By then he was the longest-serving script editor on *Doctor Who*, and wanted to return to being a freelance writer. In connection with this, enquiries from Target Books (who had purchased the rights to reprint the three *Doctor Who* novelisations from the 1960s) had indicated that they wanted adaptations of more recent *Doctor Who* stories from the Jon Pertwee era. The principal writers on the series at first would be Dicks and Hulke, the co-writers of Piccolo Books' *The Making of Doctor Who* in 1972. Hulke would adapt his own material, while Dicks would handle scripts by Robert Holmes and others.

It was Robert Holmes whom Dicks suggested as his successor. Dicks had always regarded the ex-policeman and ex-journalist as his 'find' on *Doctor Who* since *The Krotons* [1968/9 - see Volume 13], and since then Holmes had delivered some very cleverly scripted serials. Holmes was reluctant to take on the office job, seeing himself more as a writer in isolation.



After a series of lunchtime meetings with Dicks, Holmes was persuaded to join the production team of the show he enjoyed writing for so much. His first assignment was to assist Dicks with editing the later episodes of Hulke's serial, tailing Dicks for the rest of the 1973/4 series and officially becoming script editor on *Robot* [1974/5 – see Volume 22] the following year.

Paddy Russell

By the time Hulke had delivered the scripts for *Timescoop* in early August 1973, the production office had decided to retitle the story *Invasion of the Dinosaurs*, although the serial was still referred to as *Timescoop* until early September. Hulke's story was set directly after *The Time Warrior*, with the Doctor bringing his new friend Sarah Jane Smith back to contemporary London.

Ideally, Letts would have directed *Invasion of the Dinosaurs* himself, but his commitments as producer on *Moonbase 3* up to late August prevented this. Instead he selected an experienced freelance director who would have a

good understanding of the technical complexities involved in the serial. The director for the serial was Patricia (Paddy) Russell, who had previously directed *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] and whom Letts had known from his days as an actor on television when she was an assistant floor manager; Russell agreed to take on the assignment for the series in preference to the subsequent Dalek one (as she did not feel that she could get a performance out of a Dalek). Letts felt that this would be a suitable serial because of its emphasis on character. Since her last encounter with *Doctor Who*, Russell had worked on *United!*, *Z Cars*, *Late Night Horror*, *The Doctors*, *Imperial Palace*, *Softly, Softly: Task Force* and other BBC shows, being on a rolling contract to the corporation despite her freelance status.

In charge of make-up was Jean McMillan, who had worked on *Planet of the Daleks* [1973 – see Volume 20] earlier that year, as had visual effects designer Clifford Culley. For designer Richard Morris, it was his first *Doctor Who* serial, while Barbara Kidd had already supervised costumes on *Frontier in Space* [1973 – see Volume 19] and *The Green Death*. Dick Mills was assigned to create special sounds for *Invasion of the Dinosaurs* at the BBC Radiophonic Workshop during September 1973.

It was soon clear that the budget would not be able to afford the hire of a helicopter for the chase sequences in Part Five (Hulke having included helicopters in previous scripts such as *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Sea Devils* [1972 – see Volume 18]). Instead, Paddy Russell decided to locate

Connections: Out for the count

► Finch states that eight million people have been evacuated from London. This is a fairly accurate figure for the time, with the April 1971 census showing that 7,452,520 people were then living in Greater London.



Connections: Say it again...

▶ When the Brigadier makes the unlikely suggestion that General Finch has taken Sarah out for dinner, the Doctor comments that it "didn't look like the beginnings of a beautiful friendship to me". This is a reference to the final line of the 1942 movie *Casablanca* in which Humphrey Bogart's Rick says to Claude Rains' Louis, "I think this is the beginning of a beautiful friendship."



suitable stock film of an army helicopter display team and splice it into the specially filmed material of the Doctor and his army pursuers.

Although it was to be the second serial of the 1973/4 series, *Invasion of the Dinosaurs* was the first story to be produced in the recording block since *The Time Warrior* had been finished back in June. Consequently rehearsals reunited Jon Pertwee, Elisabeth Sladen, Nicholas Courtney and also John Levene and Richard Franklin, who had last worked on *The Green Death* back in April. Since completion of work

on *The Time Warrior*, Elisabeth Sladen had taken part in a photoshoot for *She* magazine, for which she had cut her hair very short. The production team was not best pleased about this as the change in Sladen's hair length between the final episode of *The Time Warrior* and the first episode of *Invasion of the Dinosaurs* was quite noticeable, and no time was meant to have passed between the two adventures. Sladen allowed her hair to grow back to its former length during the making of *Invasion of the Dinosaurs*, which again causes a continuity issue between the later studio recordings and the earlier film sequences.

Richard Franklin was contracted for the serial, and assumed that this would be his final appearance on *Doctor Who* as Captain Yates.

Playing General Finch was John Bennett whom Paddy Russell had previously directed in episodes of *Z Cars* since 1970 and a BBC2 dramatisation of *Fathers and Sons* in 1971. Russell had also directed

Trevor Lawrence – cast as Lodge – during her stint on *Z Cars* in 1971.

Some of the other cast involved on the location filming had also worked on *Doctor Who* before. Martin Taylor had been a Skybase Guard in *The Mutants* [1972 – see Volume 18], John Caesar had appeared in *The Romans* [1965 – see Volume 4], *The Ark* [1966 – see Volume 7], *The Macra Terror* [1967 – see Volume 10] and *The Sea Devils* [1972 – see Volume 18], while both Pat Gorman and Terry Walsh had a long list of minor roles on the show. Walsh in particular was hired as the fight arranger for the fight scene between the Doctor, Sarah and a couple of looters in Part One, and had worked with Paddy Russell on *Z Cars* in 1970. Gorman had also worked with Russell on the 1972 BBC1 version of *The Moonstone*.

Space-age car

For the first readthrough on the serial, Jon Pertwee arrived at rehearsals in his latest mode of transport: the Alien. Pertwee, a fanatic for all forms of motorised transport, had met up with Pete Farries, a custom car designer, while

Right:

The Doctor chats to Captain Yates and General Finch.





opening a Ford main dealers branch in the Midlands in January 1973. The actor had greatly admired Farries' creation of 'The Black Widow', one of his projects as Nottingham Drag and Custom Club chairman. Between them, the two men designed a customised vehicle which Pertwee could use for promotional appearances, and which would be in keeping with his futuristic television role. Shortly before this, Pertwee had suggested the inclusion of a space-age car that the Doctor could fly in to Letts (as opposed to the old-fashioned roadster, Bessie), but the producer had realised that such a vehicle would be over the show's budget. Instead the actor decided to create it as an investment of his own.

The resulting vehicle had the registration number WVO 2M. It was powered by a 875cc Hillman Imp sports unit (although some contemporary reports suggested 1300cc), with a body cast in aluminium which was seven-feet wide,

14-feet long with the side wings reaching five feet in height. Checks were made to ensure that the vehicle was legal for use on the roads, and it was officially listed as an 'invalid tricycle', despite the fact that it could apparently reach speeds of 100 mph. A rubber skirt coming down to the ground gave it the illusion of being a hovercraft, a myth which some publicity perpetuated for a while. The two-seater car, built on a three-wheeled Bond Bug chassis, contained a telephone, television, car stereo and no less than 44 flashing lights which formed a mock-up computer. It was agreed with Letts that the car could feature in the new serial during Part Four, replacing a scripted motorcycle as the Doctor's method of transport around London. Paddy Russell was not happy about the inclusion of the car and felt that it had been forced onto her by Letts, who was happy to feature the vehicle now that its building costs were not paid for by the series. ■

Above:

The Doctor gets a new set of wheels.

Production

One day's filming in London, three weeks ahead of the main location shoot for *Invasion of the Dinosaurs*, took place from around 4am on Sunday 2 September 1973. This was done by Paddy Russell and Tony Leggo, a BBC film cameraman with whom Russell had worked on *The Massacre of St Bartholomew's Eve*, and Leggo's assistant Fred Bagwell who was effectively to get key shots of the evacuated city for the establishing shots in Part One. A Sunday morning shoot presented the best opportunity to film the streets of London when they were empty and crowd control would not be a problem; because there was no official clearance for this shoot with the police, the trio did their best to act as if they were members of the public. Work started at Lambeth

Pier on the Thames Embankment, then the south end of Westminster Bridge followed by Whitehall, Trafalgar Square, the Haymarket, Margaret Street, Old Billingsgate Market on Lower Thames Street, Smithfield Meat Market on Long Lane, Covent Garden Market and the Outer Circle next to Regent's Park. By lunchtime, London was starting to come to life and several takes had to be done for the later sequences.

Filming the serial was somewhat haphazard and although a number of locations had been scouted and planned for use, particularly in the Kingston-upon-Thames area, not all of these were ultimately used and many shots were taken on the spur of the moment as opportunities arose, often at locations which differed from those planned.

Below:

The Doctor prepares his stun gun to catch a dinosaur.



The main film shoot commenced on Sunday 23 September, at 8am at Smithfield Market. The first scenes filmed were those of Pertwee in the Alien, for which Farries had not yet added a motorboat windscreen to make the vehicle roadworthy (the complete canopy had not been finished at this point, but would appear in *Planet of the Spiders* [1974 – see page 110]); there were also teething troubles with a hatch cover which kept lifting up. These were the scenes in Part Four as the Doctor toured London (using Long Lane and Lindsey Street), Part Five where the Doctor sees the dinosaurs, and watching the dinosaurs fighting in Part Six (on Lindsey Street).

The crew then moved to Moorgate Underground station for scenes for Parts Four and Six. No filming was allowed inside London Underground premises because London Transport demanded huge fees for their use. Although the iron gates would be opened for the Doctor and Brigadier to enter the building, the bulk of the scenes would be realised by a studio set and a model stage. A photocall, featuring Jon Pertwee, his son Sean and his new car, also took place at Moorgate.

Whomobile

With the scenes outside the Underground station complete, the crew relocated to the Arcade at Moorfields to film the looting scenes in the jeweller's shop for Part One. The final shoot of the day was on New Union Street where the Doctor and Sarah see the crashed Morris Marina.

For Monday 24 September, filming took place in and around Ealing in West London, starting at 7.30am at Northfields Girls' School which was being used as the detention centre from which the Doctor and Sarah try to escape in Part One. This



Left:

The Doctor gets a fright!

was followed by the short scene of an army Land Rover heading for the detention centre in Part One, shot on Midhurst Road and Chamberlain Road. Bapty, armaments suppliers for the film and television industry, provided all firearms for the army and UNIT forces in the serial. Although the weapons were capable of shooting blanks, the actors mimed the firing and gun-shot sound effects were added in post-production. All the vehicles used in the serial were provided by Kingsbury Motors.

From 9am, the crew returned to Northfields School where a scene for Part Four, featuring the Brigadier and the Doctor with his new car was shot at the building used as UNIT HQ. A photocall at the school was arranged to introduce the Doctor's new car, which was dubbed 'the Whomobile' by the production team and the Press. Although referred to as the Whomobile in the scripts, the car was never named on screen. For the film sequences, the car had its registration plates blacked out.

From 1pm, the Part One scene of the Doctor and Sarah with the looters being attacked by the Pterodactyl was shot at Pickford's Depositories on Brownlow Road. This was a key action sequence

Connections: Traitor

Following his brainwashing by the super computer BOSS in *The Green Death* [1973 - see Volume 20], Mike Yates joins the Save Planet Earth Society and agrees to collude with them in their plan to roll back time. When the plan fails and Yates' role in the scheme is revealed, the Brigadier gives him extended sick leave and the opportunity to quietly resign from UNIT.



arranged by Walsh, who also played the main looter. In addition to the fight, both the wire-flown Pterodactyl (which was difficult to control) and the glove puppet were used to attack the Doctor and Sarah, the latter smashing its way through a prop window placed in the side of the looters' Land Rover. The Land Rover then smashed its way out of the garage, driving straight at the prop doors of the building. Although Bapty had supplied sub-machine guns for use in the story, blanks were never fired on location and the appropriate sound effects were dubbed

onto the film afterwards.

Pertwee's car was the subject of *Daleks don't stand a chance against this dream machine*, an article in the *Daily Express* on Monday 24 September in which Frank Thompson outlined the specifications of the vehicle depicted with Jon Pertwee and his nine-year-old son Sean in the cockpit the previous day. "I will use it in one episode of *Dr Who*, but its main job will be as a fun car," commented Pertwee. "When the car was delivered to our house in Barnes this morning my wife thought she was dreaming." A shot of the amazing vehicle formed the basis for the item *Whoosh! It's Dr Who* in the *Daily Mirror* the same day.

On Tuesday 25 September, filming took place from 7.30am around Southall Gas Works (which had previously featured in *The Ambassadors of Death* [1970 - see Volume 15]). This included Philips evading the army patrols in Part One, the patrol battling a *Tyrannosaurus rex* in Part One on The Straight (a last-minute decision with the sequence originally planned for

filming on Park Road in Kingston), the escape of the Doctor and Sarah in Part Two and scenes on White Street of the Doctor driving his Land Rover back to the warehouse in Part Three and eluding the army in Part Five. The first scenes to be filmed on Wednesday 26 September were shot on the Ride on Wimbledon Common from 7.30am. These were of the Doctor being pursued by the soldiers in Part Five. The unit then relocated to Kingston-upon-Thames for the rest of the day. The scene of the Doctor and Sarah with the bag of jewellery at the closed police station was filmed at the GPO Sorting Office on Orchard Road. From 2pm onwards, the Doctor and Sarah's capture as looters in Part One began filming at Kingston Meat Market at The Bittoms as was the Doctor trying to study the *Stegosaurus* in Part Two. The attack on the looter near the Eletruk Rider E15 milk float at the start of Part One was shot on Wilmer Close, while the Doctor driving his Land Rover back to the warehouse in Part Three was filmed on Parkfields Road. The final scene of the day was of the looters' Austin J2 M16 van passing the Doctor and Sarah, shot on Palmer Crescent.

Right:

Sarah convinces Mark about the truth of the spaceship.





Filming commenced from 7.30am on Thursday 27 September with Pertwee collecting Sladen from her home in Ealing in the Alien and driving her to a location down in Kingston-upon-Thames; during the journey they were stopped by the police on Kingston High Street, and the constabulary verified that the strange car was indeed road legal. The scene of the Doctor and Sarah's arrest in Part One was completed at Kingston Meat Market, followed by the arrival of the TARDIS at Canbury Gardens in Part One. The TARDIS was refurbished for the serial with new glass signs at the top of each side, recladding of the base with hardboard, a new coat of Prussian Blue paint and the rehinging of the doors. Further scenes for Part One, with the Doctor and Sarah at the phonebox and then walking to the bus stop were both shot on Lower Ham Road in Kingston-upon-Thames. From 10am onwards, the scene of the Part Six sequence of a Jeep driving between the legs of a dinosaur was shot on Riverside Drive in Ham. This was followed by sequences such as the Doctor stopping his car to check his tracking signals in Part Four on South Lane, and a dog (Heidi, provided by Animal Kingdom) sniffing around an abandoned Renault 4

in Part One, filmed at either Clayponds Avenue or Burford Road.

After a day off on the Friday, the final location day took place at the Central Electricity Generating Board Sub Station on Elderberry Road, Ealing on Saturday 29 September from 7.30am. The first scenes were of the Doctor attempting to stun the Apatosaurus at the climax of Part Two, and of Mike Yates rescuing the Doctor from the Tyrannosaurus rex in Part Three. Also filmed was the Doctor rescuing Sarah from the warehouse in Part Three. The final scene of the afternoon was the stand-off between the Doctor and the Brigadier, and General Finch in Part Six.

Left:

Professor Whitaker and Butler prepare a trap for the Doctor.

Here come the dinosaurs

At an early stage, Jack Kine of BBC Visual Effects indicated that his department would not be able to make all the dinosaur miniatures required due to workloads; consequently, he suggested Clifford Culley, a freelancer whose firm Westbury Design and Optical Ltd was based at Pinewood and who had worked on *Planet of the Daleks* a few months earlier. A notable slice of the budget had been allocated to Culley for the dinosaurs, the centrepiece of the story; the dinosaur models were too big to be made by Culley's firm and were contracted out to Rodney Fuller. Hulke's script required five dinosaurs: a Tyrannosaurus rex, a Stegosaurus, a Triceratops, an Apatosaurus and a Pterodactyl.

Time and money ruled out any chance of creating versatile ball-and-socket puppets of the principal monsters for stop-frame

Connections: Birdsong

▶ Discussing how quiet London is, Mike Yates tells Sarah that he has seen a fox in Piccadilly. "And nightingales in Berkeley Square?" responds Sarah, referring to the song *A Nightingale Sang in Berkeley Square*, written by Eric Maschwitz and Manning Sherwin in 1939.





Above:
Model dinosaurs on a yellow CSO background, for insertion into a film sequence.

animation (the process of photographing the model, moving its joints slightly, and then re-photographing it to animate its movement as used by Ray Harryhausen in many famous feature films). Instead, the dinosaurs would be puppets like the Drashigs, controlled by rods and cables and made from latex over wire bodies. This restricted the movement of the puppets since there would always need to be a means for the operator to control

them out of shot (hence the Tyrannosaurus always backed away from a battle, the control mechanisms running along its tail). Five such puppets were made: the Tyrannosaurus, the Stegosaurus, the Apatosaurus, the Triceratops and also a large version of the Tyrannosaurus' head (with moving eyes, seen in close-ups for Part Three).

The Pterodactyl had been realised as two props: the full-size dummy flown on wires, and the glove-puppet version made by the costume department which could be manipulated just out of camera shot.

Silent 16mm film was used for all the dinosaur model sequences, apart from the battle between the Tyrannosaurus and Apatosaurus in Part Six which was achieved on 35mm film and shot on a model version of the road outside Smithfield Meat Market. The Tyrannosaurus was used prominently, smashing its way out of a model building into a grenade attack in Part One, providing the cliffhanger to the same episode on a model road, plus the sequence of its smashing the roof of the hangar away in Part Three and then bursting through its wall. The Stegosaurus appeared in Part Two at a model of the Southall Gasworks, briefly at the end of Part Five, and also outside a model of Moorgate station for the Brigadier's grenade attack in Part Six.

Connections: Stunning

▶ The stun gun that the Doctor constructs to capture a dinosaur is a prop previously seen in the high-camp 1972 crime thriller *Madame Sin*, which was made for TV and starred Bette Davis.



The Apatosaurus featured briefly at the end of Part Five, mainly in the model of the road outside Smithfield Meat Market.

The results of the model work were disappointing since the movements of the models were severely limited. The freelance company that made the models responsible reportedly went out of business shortly afterwards.

Returning actors

Rehearsals for the first studio session, which would be for Parts One and Two, took place at the BBC's Acton Rehearsal Rooms from Thursday 4 to Saturday 13 October. Joining the cast were several actors who had been in *Doctor Who* before. Professor Whitaker was played by Peter Miles, who had featured as Dr Lawrence in *Doctor Who and the Silurians*, two episodes of *Moonbase 3* and had worked with Paddy Russell on episodes of *Imperial Palace* in 1969 and *Fathers and Sons* in 1971; Miles lived close to Sladen in Ealing and would often give her lifts into rehearsals. Noel Johnson, playing Charles

Grover, had been King Thous in *The Underwater Menace* [1967 – see Volume 9] as well as finding fame as Dick Barton on BBC Radio years earlier; Russell had directed him in the BBC2 thriller serial *The Mind of the Enemy* in 1965 and subsequently in the BBC1 adaptation of *Heiress of Garth* and a 1969 episode of *Z Cars*. Martin Jarvis, cast as Butler, had played Menoptra Hilio in *The Web Planet* [1965 – see Volume 4]; Russell had directed him before in the BBC1 adaptations of *Little Women* and *The Moonstone*.

Dave Carter, now playing army Sergeant Duffy, had featured in various minor roles since the mid-1960s, with credits on *Doctor Who and the Silurians*, *Inferno* [1970 – see Volume 16], *Terror of the Autons* [1971 – see Volume 16], *The Mind of Evil* [1971 – see Volume 16] and *The Time Monster* [1972 – see Volume 18]. James Marcus who played the peasant had previously been directed by Russell in *Z Cars* in 1971.

Although she had yet to appear on television as Sarah Jane Smith, Elisabeth Sladen was spotlighted in the feature *Yoo-Hoo! It's the New Dr Who Girl* in *Diana* dated Saturday 13 October; this noted that she had started filming in September and would have completed 26 episodes by May with broadcast starting in December.

Part One was recorded on Monday 15 October, with Part Two on Tuesday 16 October in TC6 at Television Centre. For all the studio sessions for the serial, recording took place each evening from 7.30pm to 10pm except for Monday 29 October when it began at 8pm. Various members of the production crew recall Pertwee losing some of his interest in the

Connections: Witchcraft

▶ The twelfth-century peasant encountered by the Doctor and Sarah believes that he has been transported through time by a witch who has cast a spell on him. "I'll tell the priest and have her burned!" he says. The usual penalty for witchcraft in England and Wales was hanging, although it was legal to burn witches in Scotland.



Left:

The puppet dinosaurs were controlled by cables and were moved along slots in the model surface.

Connections: Time stopper

▶ The Doctor refers to the Blinovitch Limitation Effect as being an obstacle to the development of time travel. This principle had previously been mentioned in *Day of the Daleks* [1972 - see Volume 17], where it was stated that it prevented someone

travelling back in time to meet themselves.



show around this time, partly due to the departure of Katy Manning and the death of his friend Roger Delgado. Paddy Russell recalls the star being more interested in his costume than his script, and also not learning his lines properly. In one scene with John Bennett, she claimed that Pertwee's lines were placed around the set for the actor to read.

For Part One, 'mugshots' of Jon Pertwee and Elisabeth Sladen as looters had already been taken for the prop

charge-sheets of the Doctor and Sarah seen at UNIT HQ. In the scenes at the detention centre, Pertwee and Sladen adopted similar poses.

Also recorded on Monday 15 were all the scenes set in the interior of Moorgate Underground station for Parts Four, showing the Doctor following Butler down into the shelter, being attacked by the Pterodactyl and then returning with the Brigadier. Despite the location given in the film sequences, the signs for the platform set read 'Trafalgar Square'. The lift seen in Part Four was simulated by the movement of light behind the grille in the doorway, while a fan was set up to suck air into the underground base. Again, both puppet and wire-flown versions of the Pterodactyl were used in the studio.

Colour separation overlay (CSO) was frequently used to mix actors with the model dinosaurs in the same shot. For the start of Part Two, two extras as army soldiers fired guns from behind a street cleaner's cart on a yellow CSO background and were placed over model shots of the Tyrannosaurus, also matching up with the two actors behind the cart filmed earlier

on location. The effect of the time eddy for the disappearance and appearance of the dinosaurs and the peasant, a caption slide of thin red lines radiating out from a circle on a yellow background were CSOed over the main action. For some of the scenes, such as the peasant struggling with Sarah, the scene was recorded on a videodisc unit, and then played in reverse with the effect laid over it, then crossfading to a shot of the set without the peasant. Pertwee appeared on the yellow CSO set for his encounter with a Stegosaurus in Part Two, while for the climax of the episode both the Apatosaurus and Tyrannosaurus models were manipulated in the studio against a CSO backdrop, and then placed over the filming done at Pickfords.

Whitaker's underground lab used various consoles from series such as *Out of the Unknown* and *UFO*, and was also adorned with small monochrome monitors which allowed him to study data and activity inside the shelter. A photocall for the serial was held on Tuesday 16 October, concentrating on Pertwee posing with his dinosaur stun gun (a prop which had previously featured in both *Frontier in Space* and prior to that in the TV movie *Madame*

Right:

Ruth refuses to believe that she has been deceived.





Sin). John Levene joked that during Part Two when Pertwee described the Apatosaurus as “large, placid and stupid” that he kept on looking at Levene on every take until Levene made a mock complaint.

Recording in the hangar

Rhearsals for Parts Three and Four took place at Acton from Thursday 18 to Saturday 27 October. Joining the cast was Carmen Silvera, a character actress who had appeared as a variety of characters in *The Celestial Toymaker* [1966 – see Volume 7] and had worked with Russell when she had been one of the stars of the BBC TV soap *Compact* in 1963. Brian Badcoe who played Adam had featured in the cast of *Little Women* and *The Moonstone* for Paddy Russell.

Part Three was recorded on Monday 29 October, and Part Four on Tuesday 30 October in TC8. The scenes of Butler securing Sarah in a storage room for Part Six and her subsequent escape were taped with Part Four, as was the opening scene of Part Five, set in the hangar office.

The interior of the hangar used by the Doctor was a model in the videotape studio, inside which the Tyrannosaurus was manipulated. As the Doctor, Sarah or Mike Yates approached it, once again they were on a yellow CSO set (difficulty was experienced in getting the cameras to pull far enough back to make the actors small enough). The crew played a joke on new girl Elisabeth Sladen, telling her that for the CSO sequence of the dinosaur in the hangar, she must wear special CSO underwear or the process would allow those in the studio to see through her clothes! The Tyrannosaurus head was also used again in close-up, with blue light flashes bounced off it to simulate Sarah’s photographic flash. Yellow panels outside the windows of the hangar office also allowed the sleeping monster and the hangar interior to be seen in the background of the set. Lightweight balsa wood

Above:

The Doctor talks politics with Sir Charles Grover.

Connections: Betrayed

▶ When betrayed by the looter, Lodge, the Doctor says, “So much for honour amongst thieves.” This was from a saying first recorded by philosopher and social reformer Jeremy Bentham (1748-1832) in 1802.



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debris was dropped on Elisabeth Sladen as the Tyrannosaurus wrecked the hangar office, and for the remainder of the story, Sarah sported a wound on her forehead. The room in which Sarah was placed in a deep sleep was a small set with flashing blue lights set in the wall, and the view she saw from outside the 'spaceship' was a slide caption with the Earth dwindling in the distance.

CSO was used for the viewing screens inside the spaceship as Mark and the Elders showed Sarah shots of the people in suspended animation and the other spaceships in the fleet (both model shots). CSO also allowed 25-feet of silent colour 16mm stock footage to be shown on the screen in the Reminder Room. The general set of the spaceship had areas leading off to the control room and the airlock behind glass panels, with access to the flight deck gained via a transparent panel that slid upwards. Both the lift from Moorgate Station and from the Ministry led down to identical parts of the shelter, with illuminated arrows either side of the door showing the lift's motion. In Part Four, Butler and Whitaker tracked the Doctor

Right:

Tea break time at UNIT.

Connections: Naturally

▶ Sarah tells Grover that Professor Whitaker was previously the editor of *Nature*. This real magazine was launched in 1869, and publishes articles about science and the environment. In the early 1970s, these included pieces on

over-population
and declining
natural resources.



as he moved through the shelter on monitor cameras from their control room, and could lower bulkhead doors in the shelter corridors to force his route back to the lift. The blue lift's operation was indicated by a flashing blue sector on an illuminated map at the control room. The appearance of the Stegosaurus in the hangar at the conclusion of Part Four was also achieved on videotape with a cross-fade.

These studio recordings were visited by a team



from *TV Comic*, the Polystyle publication which at that time had the rights to run a *Doctor Who* comic strip. Various reference photographs were taken on the sets of the spaceship, Whitaker's control room and the school laboratory with the TARDIS, and these turned up in various *TV Comic* specials, including the 1974 *Holiday Special* the following summer.

The final two episodes were rehearsed at Acton from Thursday 1 to Saturday 10 November. Joining the cast was Colin Bell, as UNIT Private Bryson, who had been CPO Summers in *The Sea Devils*; Bell had appeared in several of Paddy Russell's productions since *Quick Before They Catch Us* in 1966, including *The Newcomers* and *Z Cars*. George Bryson who previously played Private Ogden was unable to attend the recording of Parts Five and Six, so Ogden's lines were given to the newly created 'Private Bryson' played by Bell. Private Bryson was described in Hulke's script as 'a rather dim soldier'. Also



joining the cast was Operation Golden Age man Robinson, played by Timothy Craven, who had been a cell guard in *Frontier in Space* and had also worked with Russell on *The Moonstone*.

Blue Peter

On the afternoon of Sunday 4 November, Pertwee recorded an 'in character' appearance with the 'Whomobile' on *Billy Smart's Children's Circus* to be shown by BBC1 as part of their New Year schedule; driving into the big top, the Doctor explained to young ringmaster David Smart and his sister Gabriella that he was on his way to UNIT HQ. The following day, the last half of the live edition of BBC1's children's magazine *Blue Peter* had been devoted to celebrating 10 years of *Doctor Who*; Jon Pertwee and the Alien drove into the studio for a chat with series' host – and former companion – Peter Purves.

Part Five was recorded on Monday 12 November with Part Six taped on Tuesday 13 November in TC4, although this session had originally been scheduled for TC3. The videodisc unit was again used, this time for the sequence in Part Five where Butler smashed a cup, but Whitaker's improved temporal beam (a red light shining from above) could reverse time and reassemble it. Stock footage of the army helicopter, including shots from the pilot's point of view, was edited into the filmed chase sequence with new voices dubbed on for the pilot, and more stock film was used on the CSO screen in the Reminder Room. CSO was also used for the closing sequence in which the Tyrannosaurus model was placed over the filmed footage outside the market. The fight between the Tyrannosaurus and Apatosaurus that opened Part Six had been largely shot on film, but for shots with Pertwee in the background, CSO of the two models struggling in the videotape studio was used.

The spacesuit worn by Grover when he crossed to the spaceship in Part Six was in fact one of those made for *Moonbase 3* a few months earlier. The Triceratops model made its only appearance in this episode, manipulated in the videotape studio on a model set of Trafalgar Square Underground station platform, with Nicholas Courtney CSOed into the shot and holding it at bay with a lighted flare. The explosion caused by the Brigadier at the station to enter the lift shaft was achieved off camera with flashing lights and smoke. For the final warping time eddy as Whitaker threw the key switch,

Connections: Safe distance

▶ The government is said to be operating out of Harrogate during the dinosaur crisis. In World War II, many governmental departments were evacuated to Harrogate in North Yorkshire. After the war, it was suggested that the government should relocate to Harrogate in the event of a nuclear strike on London.



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Right:

Mark, Sarah and Ruth are trapped.

the background image of everyone in the control room was freeze-framed and then visually echoed and tinted blue by electronic effects expert Dave Jervis. Over this was placed a shot of Jon Pertwee and the consoles before him recorded on a CSO background, to show him moving immune to the effects of the eddy because of his Time Lord powers. The final effect of Grover, Whitaker and the main console fading away back in time was a simple roll-back-and-mix effect involving a



cross-fade. A photocall was held on the final day for the scenes on the false spaceship, highlighting Elisabeth Sladen, and also a publicity shot of the model Triceratops in the underground. ■

PRODUCTION

Sun 2 Sep 73 Covent Garden Market; Albert Embankment; Houses of Parliament; Billingsgate Market; Trafalgar Square; Westminster Bridge; Whitehall; Haymarket; Margaret Street; Outer Circle [Deserted London]

Sun 23 Sep 73 Long Lane, Smithfield, London [Street: Doctor takes readings], Lindsay Street, Smithfield, London [Street: Tyrannosaurus and Apatosaurus]; Moorgate Station, London [Underground Station]; Arcade, Moorfields, London [Street - Jewellers]; New Union Street, London [Street: crashed car]

Mon 24 Sep 73 Northfield's School, Ealing, London [Drill Hall Alleyway/ UNIT HQ School Playground]; Central Electricity Generating Board Sub-Station, Elderberry Road, Ealing, London [Hangar: Doctor rescues Sarah]; Pickfords Depositories, Brownlow Road, Ealing, London [Warehouse: looters/Pterodactyl]; Chamberlain Road, Ealing, London [Street: Detention Land Rover]

Tue 25 Sep 73 Southall Gas Works, Southall, Middx [Street: Phillips evades soldiers]; The Straight, Southall, Middx [Street Corner: soldiers and Tyrannosaurus/Doctor and Sarah escape];

White Street, Southall, Middx [Street: Doctor drives to Warehouse/ London Street: Doctor evades patrol]

Wed 26 Sep 73 Wimbledon Common, Wimbledon, London [Common Area: Doctor chased by patrols]; Kingston Meat Market, The Bittoms, Kingston-upon-Thames [Street: Doctor and Sarah detained]; GPO Sorting Office, Orchard Road, Kingston-upon-Thames [Police Station]; Palmer Crescent, Kingston-upon-Thames [Police Station: looters' van]; Wilmer Close, Kingston-upon-Thames [Street: milk float]; Parkfields Road, Kingston [Street: Doctor drives to warehouse]

Thu 27 Sep 73 Canbury Gardens, Kingston-upon-Thames [Suburban Park]; Lower Ham Road, Kingston-upon-Thames; Street by Park: phone box/bus stop]; Kingston Meat Market [Street: Doctor and Sarah detained/Doctor observes Stegosaurus]; Clayponds Avenue, Brentford, Middx [Deserted London: dog]; South Lane, Kingston-upon-Thames [Street: Doctor takes readings]; Riverside Drive, Ham, Middx [Street: drive under Apatosaurus]

Sat 29 Sep 73 Central Electricity Generating Board Sub-Station [Blocked

Street: Doctor tries to stun Apatosaurus/Street: Finch stand-off]

Mon 8 Oct 73 Unknown: Model shots: Monster

Tue 9 Oct 73 Unknown: Model shots: Deep Space; Tyrannosaurus

Mon 15 Oct 73 Television Centre Studio 6: Part One; Dinosaur Effects for Parts One and Two; Underground for Part Four

Tue 16 Oct 73 Television Centre Studio 6: Part Two

Thu 18 Oct 73 Unknown: Model shots: Tyrannosaurus through house

Fri 19 - Sat 20 Oct 73 Unknown: Model shots

Mon 22 Oct 73 Unknown: Model shots: Stegosaurus at Kingston Market

Mon 29 Oct 73 Television Centre Studio 8: Part Three

Tue 30 Oct 73 Television Centre Studio 8: Part Four; RSG Corridor and Store Room for Part Six

Thu 1 Nov 73 Unknown: Model shots: Tyrannosaurus in street; head through wall

Mon 5 Nov 73 Stage G, Pinewood Studios: Model shots

Mon 12 Oct 73 Television Centre Studio 4: Part Five

Tue 12 Oct 73 Television Centre Studio 4: Part Six

Post-production

An innovation for recording was the introduction of a gallery-only day later in November. This was a day in a studio at Television Centre reserved for editing and electronic effects such as CSO which would not require the presence of any artistes. Barry Letts took a great interest in the recording for this session along with Paddy Russell, although one shot in Part Six caused problems for the director. This was the sequence of the Doctor and the Brigadier driving the UNIT Land Rover under the stomach of the Apatosaurus, and unfortunately the recordings of the puppet dinosaur made in the studio had been done from the wrong angles (ie the dinosaur straddling the road appeared to switch directions)

since the final studio session had overrun and to move the nailed-down model took time. The last shot of the sequence, done in close-up, showed only the puppet's belly and disguised the fact that it was facing in the wrong direction.

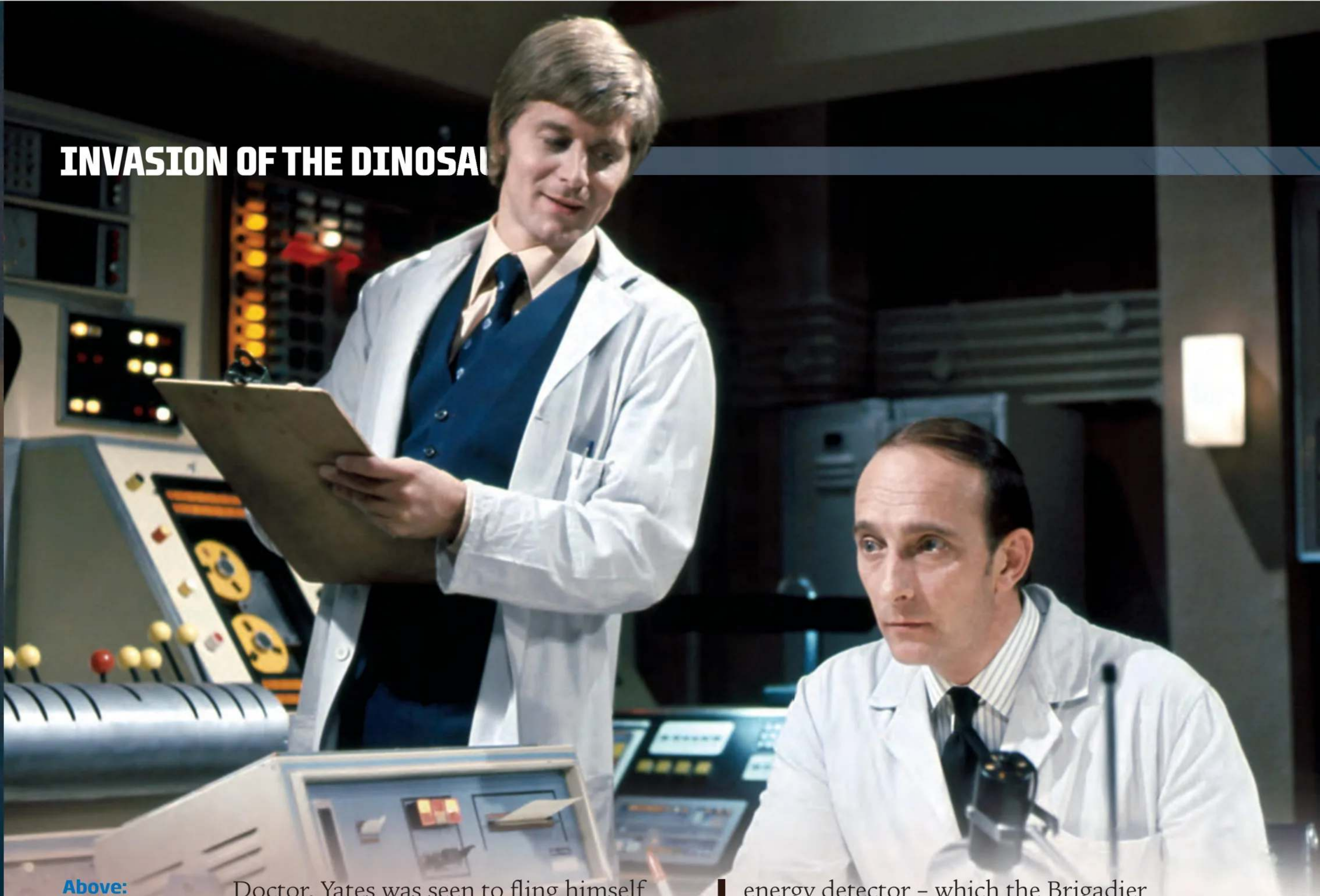
Part One was found to overrun quite badly, so a short film sequence of a looter grabbing a cash bag from an abandoned milk float and then being attacked by a shadow (that of a Pterodactyl) was deleted. An earlier edit of Part Three is still held by the BBC Film and Television Archives, in addition to the version that was shown in 1974 and subsequently on overseas transmissions. Running over the standard time to 25' 20", it has various minor differences. During the opening scene of the Tyrannosaurus bearing down on the

Below:

"Would you care for a lift Brigadier?"



INVASION OF THE DINOSAURS



Above:
Butler and
Professor
Whitaker
operate the
Time Scoop.

Doctor, Yates was seen to fling himself beneath the creature (an effect achieved by CSOing a flexible lizard leg prop into the film sequence) and shooting his automatic up at the beast (with the appropriate low level shot of the dinosaur model). A scene in the Doctor's school laboratory began with extra material as Grover met Sarah for the first time, and continued as Finch expressed anger at the journalist still being in the zone. The later scene at Grover's office opened earlier, with Grover looking out of the window and getting an intercom message from his secretary (the voice of Peter Miles) that 'Miss Sarah Smith' had come to see him with a UNIT pass. The final line of dialogue from Mark about having left Earth three months ago was missing from the shot of Earth at the end of the episode, as it was on the reprise for Part Four.

Like Part Three, Parts Four to Six also over-ran and had cuts made to them. Part Four had four edits made. The first removed the Doctor displaying his

energy detector – which the Brigadier thinks looks like “a madman's fly-trap” – to the Brigadier before Finch and Yates entered. The next cut removed a short film sequence of the Doctor departing from the underground station in his car and the start of the next scene on board the spaceship where Mark, Adam and Ruth tried to convince Sarah that they would only take the best elements of civilisation with them to the new world. A short scene of the Doctor attempting to show the Brigadier the air vent (although this had been switched off) was dropped, as was the start of a scene where Adam, Ruth and Mark discussed how Sarah was selected for their ship and what to do with her. Part Five had one cut made to it – the end of a scene which Courtney and Levene particularly liked: in this, Benton asked about being under arrest to which the Brigadier replied, “I can't spare men to look after you, Benton. You'll have to guard yourself,” and then adding, “Sergeant. Well done.” Part Six lost three scenes after the

Doctor was saved by the Brigadier; in the control room, Grover was telling Yates that he admired Sarah's spirit and this was why he had her placed on the spaceship, when Finch phoned from Grover's office to say that the Doctor had been saved – Grover then sent Yates to deal with them. The start of another scene originally had Yates explaining to the Doctor that he had been recruited by Operation Golden Age after hearing Grover speak at a Save Planet Earth meeting while he was on leave after the maggots business. Benton trying to raise the mobile patrols after the Doctor and Brigadier leave was dropped, as was a short scene where Butler and Whitaker were alerted to the Doctor's attempts to break into the lift – causing Whitaker to summon up something to “discourage him” (the Triceratops).

Dinosaur noises

Sound played a key part in the production with two notable incidents taking place off-screen and indicated by sound effects only; the knocking over of a tree in the park where the TARDIS landed, and the crash of Phillips' car in a deserted street. Unsurprisingly, authentic dinosaur noises were also something that could not be obtained from standard sound effects discs, so Russell's team had to devise their own. A cow mooing, played backwards, was used for the Tyrannosaurus, whilst Russell argued that the Apatosaurus, with a small voice box, would probably make a higher-pitched noise akin to a cat.

To retain an air of mystery about what was happening in the deserted capital during Part One, Paddy Russell suggested that the opening instalment should be titled simply *Invasion*, with Parts Two to Six retaining the title *Invasion of the Dinosaurs*.

This ‘surprise’ was spoiled by the *Radio Times* special 10th anniversary *Doctor Who* magazine's previews of the 1973/4 series. Before the new series was transmitted fans knew that the second serial was entitled *Invasion of the Dinosaurs*. Also the publicity shots circulated to many daily newspapers showed the Doctor being attacked by a Pterodactyl.

As usual, the incidental score for the story was provided by Dudley Simpson, who composed over 50 minutes of music for the six-part serial. Simpson conducted a small orchestra to provide the conventional score, and then with assistance from Dick Mills at the Radiophonic Workshop overlaid some eerie enhancements from a synthesiser. As a result, on this particular story, Simpson actually felt that he had composed too much music.

Russell felt that this was her most difficult serial for the programme, but also the one from which she got the most satisfaction. ■

Connections: Age and occupation

▶ Sarah gives her age as 23, and implies that she comes from the north of England when she refers to her “newspaper contacts up north”. Elisabeth Sladen was 27 when *Invasion of the Dinosaurs* was made and came from Liverpool.



Below:

General Finch is part of the conspiracy.



Publicity

Right:

Jon Pertwee promoted the new story with an appearance on *Billy Smart's Children's Circus*.

► To promote the story in *Radio Times*, Peter Brookes provided a series of line illustrations to accompany the programme billings. A larger block of cartoon action accompanied the listing for Part One, showing the Doctor attacked by a Pterodactyl, and then smashing out of the garage with Sarah in a UNIT Land Rover. Subsequent weeks saw drawings from Brookes depicting a dinosaur in front



Great to be back? The Doctor and Sarah Jane return to London from medieval England. But swinging London has been invaded by something from even further back in time – prehistoric monsters! 5.30

Right and below:

Peter Brookes' illustrations from *Radio Times*.



of Big Ben, a Stegosaurus, Sarah looking out of the spaceship window, the Apatosaurus and Tyrannosaurus fighting and finally a Triceratops.

► The appearance of Jon Pertwee and his 'Whomobile' at *Billy Smart's Children's Circus* was shown by BBC1 on Sunday 6 January 1974 a few days prior to the start of the dinosaur serial.



Broadcast

► For most of the UK, *Invasion of the Dinosaurs* was broadcast on BBC1 at 5.30pm on six consecutive Saturdays from 12 January to 16 February 1974. However, from Saturday 22 December 1973 BBC1 Wales had scheduled *Gwerin 74*, a programme of folk music, for Saturday evenings and so another slot had to be found for *Doctor Who*. As with the final two instalments of *The Time Warrior*, Part One of *Invasion of the Dinosaurs* went out the following Tuesday at 7.10pm in Wales while the rest of the country saw an Abbott and Costello film. From Part Two to the end of the 1973/4 series, *Doctor Who* aired in Wales on Sunday afternoons the day after its transmission on the rest of the network; for *Invasion of the Dinosaurs* this was 4.50pm while other BBC1 areas screened films and concerts.

► Competition for the story on ITV was generally in the form of the variety show hosted by Rolf Harris, which was replaced on Saturday 16 February for one week by *Ready Freddie Starr*. While this was the staple diet for large regions like LWT and ATV, Southern, Yorkshire, Border and Tyne Tees opted for practical jokes on *Candid Camera* while Granada tended to schedule the extremely popular martial arts western *Kung Fu* and Ulster screened the quiz *Sale of the Century*.

► Although the ratings were an improvement on those for *The Time Warrior*, there was a notable dip after Part Three. The BBC's Reaction Index measurements, which had been reintroduced for selected episodes from *The Time Warrior*, showed that the serial was reasonably well accepted

Above:
Did someone
call for a
Doctor?

by those who watched it. It was during the broadcast of *Invasion of the Dinosaurs* that Pertwee's departure from the show was announced to the public.

- ▶ On Monday 14 January, Hulke wrote to his friend Dicks to formally protest about the retitling of the first episode to *Invasion* and asking that the matter be brought to the attention of Barry Letts and head of drama serials Ronnie Marsh. He felt that *Invasion of the Dinosaurs* was 'an excellent title', and that the decision taken by Paddy Russell to change it must have lost millions of viewers – as well as making it the same title as used on a previous *Doctor Who* serial (*The Invasion* [1968 – see Volume 13]); he had seen the title used on trailers and believed it was a mistake that would not be repeated on the episode. He also felt that the sudden switch of title with the next episode would make it appear as if the team could not make their minds up. 'What I am thinking of is the ratings for the serial as a whole, and my professional reputation,' wrote Hulke, adding that he was glad to be moving over to writing books rather than TV scripts. Letts responded to Hulke on Thursday 17 January, saying that Marsh was aware of the situation and took the writer's point; indeed, he pointed out the drawing of the Pterodactyl in *Radio Times* for the programme billing which made a nonsense of keeping the dinosaurs secret. 'The decision was a very dubious one,' agreed Letts, 'I now regret having made it. I should like to apologise to you for

Right:

Jon Pertwee fails to be impressed by the Pterodactyl puppet.



causing such distress.' Marsh also telephoned Hulke on the afternoon of 18 January to apologise to the writer, and found Hulke very understanding. Hulke replied to Letts on Thursday 24 January, saying he believed the decision had been made by Russell and adding that he thought the finished programme was 'super' and that people were raving about the dinosaur effects. This was the only disagreement ever to occur between Terrance Dicks and Malcolm Hulke. After several months, once tempers had calmed, the pair resumed their friendship.

- ▶ The new serial was discussed at the BBC Programme Review Board on Wednesday 16 January; Ronnie Marsh indicated that some of the effects shots had mixed up to five camera images, and as such were more complex even than some of the three camera illusions conjured up by James MacTaggart for his recent production of *Alice Through the Looking Glass*, broadcast on Christmas Day 1973. Noble

Wilson – the assistant head of features group – observed that the series was more frightening when set in the present day.

▶ Passing reference was made to this 'latest adventure in a London paralysed by an invasion of Pterodactyls and other prehistoric monsters' by reviewer Stuart Hood in *The Listener* on Thursday 17 January.

▶ Further publicity for *Doctor Who* was generated when Jon Pertwee's departure from the series was announced on Friday 8 February; this meant considerable coverage in the newspapers concurrent with Part Five of the serial on Saturday 9. Pertwee could then be heard on Radio 2's *Pop Score* on Wednesday 13 February. Tom Baker was then announced as succeeding Jon Pertwee as the Doctor on Friday 15 February, with the story carried in most papers the same day as transmission of *Invasion of the Dinosaurs* Part Six.

▶ The final episode of *Invasion of the Dinosaurs* was discussed by BBC senior management on Wednesday 20 February as part of their regular programme review meeting. Most in attendance registered their enjoyment of the serial, apart from Aubrey Singer, head of features, who was disappointed with the story, feeling it lacked credibility, unlike the recently repeated *The Green Death*.

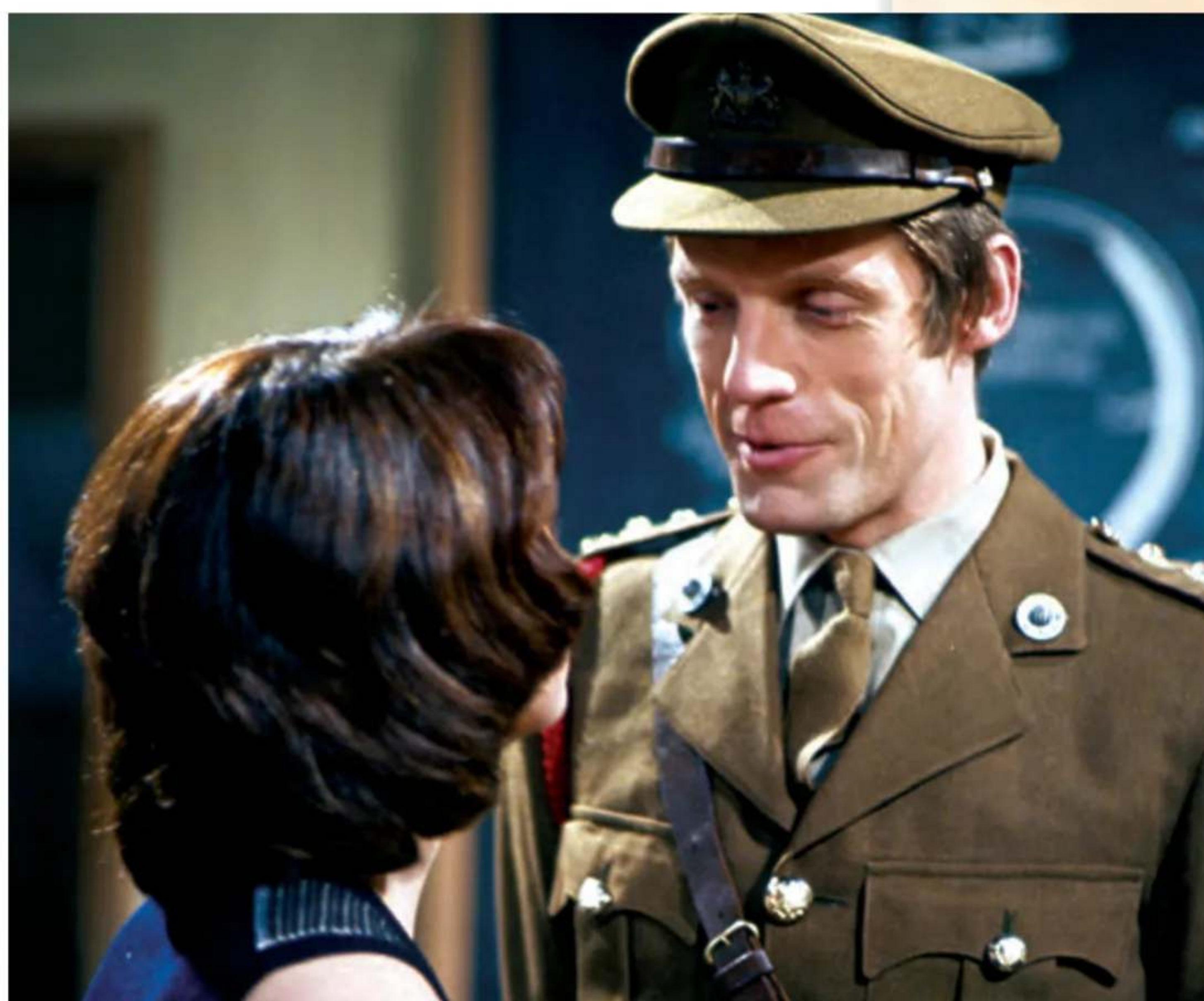
▶ In August 1974, the wiping of the master videotapes of all six episodes of the serial was authorised although it

seems that only Part One was wiped as a result of this action. This meant that the serial was not available for sale to Australia in the summer of 1974 since it was incomplete. Unlike the other Jon Pertwee stories which had episodes wiped, there was no monochrome 16mm telerecording print held at BBC Enterprises for overseas sales, and it seemed as if the episode was lost forever.

▶ From the early 1980s, the story was syndicated in Australia, New Zealand and North America as a five-part serial. This comprised Parts Two to Six, but with the opening credits re-edited to read Parts One to Five instead. Part Two (ie the new Part One) also had around 30 seconds of material directly relating to Part One deleted, such as the Doctor and Sarah discussing the Pterodactyl attack which viewers would not have seen. In North America, *Invasion of the Dinosaurs*

Below:

Captain Yates charms Sarah.





Above:
"Welcome,
sister."

was also syndicated as a one-hour 56-minute TV movie, again omitting the material from Part One.

► It was in the early 1980s that the search in earnest began for missing *Doctor Who* episodes, with Part One of *Invasion of the Dinosaurs* being the only gap in the Pertwee run. Fortunately, a few years earlier, Roger Stevens, a film editor at the BBC and *Doctor Who* enthusiast, had acquired seven episodes of the show as black-and-white film recordings at £10 each from a film collector. These included a print of Part One of *Invasion of the Dinosaurs*, which had been made by the BBC presumably for internal use prior to the videotape's wiping. Although the print was badly marked and scratched in places, it was returned to the BBC Film and Videotape Library by Ian Levine during the summer of 1983. The serial,

including the black-and-white version of Part One, was screened episodically and as a compilation on UK Gold from July 1993, on BBC Prime from 1996 and on BBC Choice England as part of the strand *Dino Nite* where it formed two blocks of three episodes on Friday 15 October 1999. In a late programme change later that month, *Invasion of the Dinosaurs* was then repeated to all areas of BBC Choice with the first two instalments at 9pm on Sunday 31 October 1999 and the remainder at 8.30pm through to Thursday 4 November.

► The colour videotape of *Invasion of the Dinosaurs* Part Six was chosen as one of the Third Doctor Selected Gems at *Doctor Who – The Developing Art*, a screening event at the National Film Theatre in London on Saturday 29 October 1983. It also appeared on Wednesday 14 December 1983 at *The TARDIS Comes to Tyneside*. The monochrome film recording of *Invasion* Part One was shown at the Bradford Playhouse as part of a similar season on Saturday 25 October 1986.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One ¹	Saturday 12 January 1974 ²	5.30pm-5.55pm	BBC1	25' 29"	11.0M (24th)	62
Part Two	Saturday 19 January 1974 ³	5.30pm-5.55pm	BBC1	24' 43"	10.1M (26th)	-
Part Three	Saturday 26 January 1974 ³	5.30pm-5.55pm	BBC1	23' 26"	11.0M (27th)	63
Part Four	Saturday 2 February 1974 ³	5.30pm-5.55pm	BBC1	23' 33"	9.0M (34th)	-
Part Five	Saturday 9 February 1974 ³	5.30pm-5.55pm	BBC1	24' 38"	9.0M (23rd)	-
Part Six	Saturday 16 February 1974 ³	5.30pm-5.55pm	BBC1	25' 34"	7.5M (54th)	62

¹ Titled *Invasion*

² Broadcast by BBC Cymru on Tuesday 15 January at 7.10pm

³ Broadcast by BBC Cymru the following day at 4.50pm

Merchandise

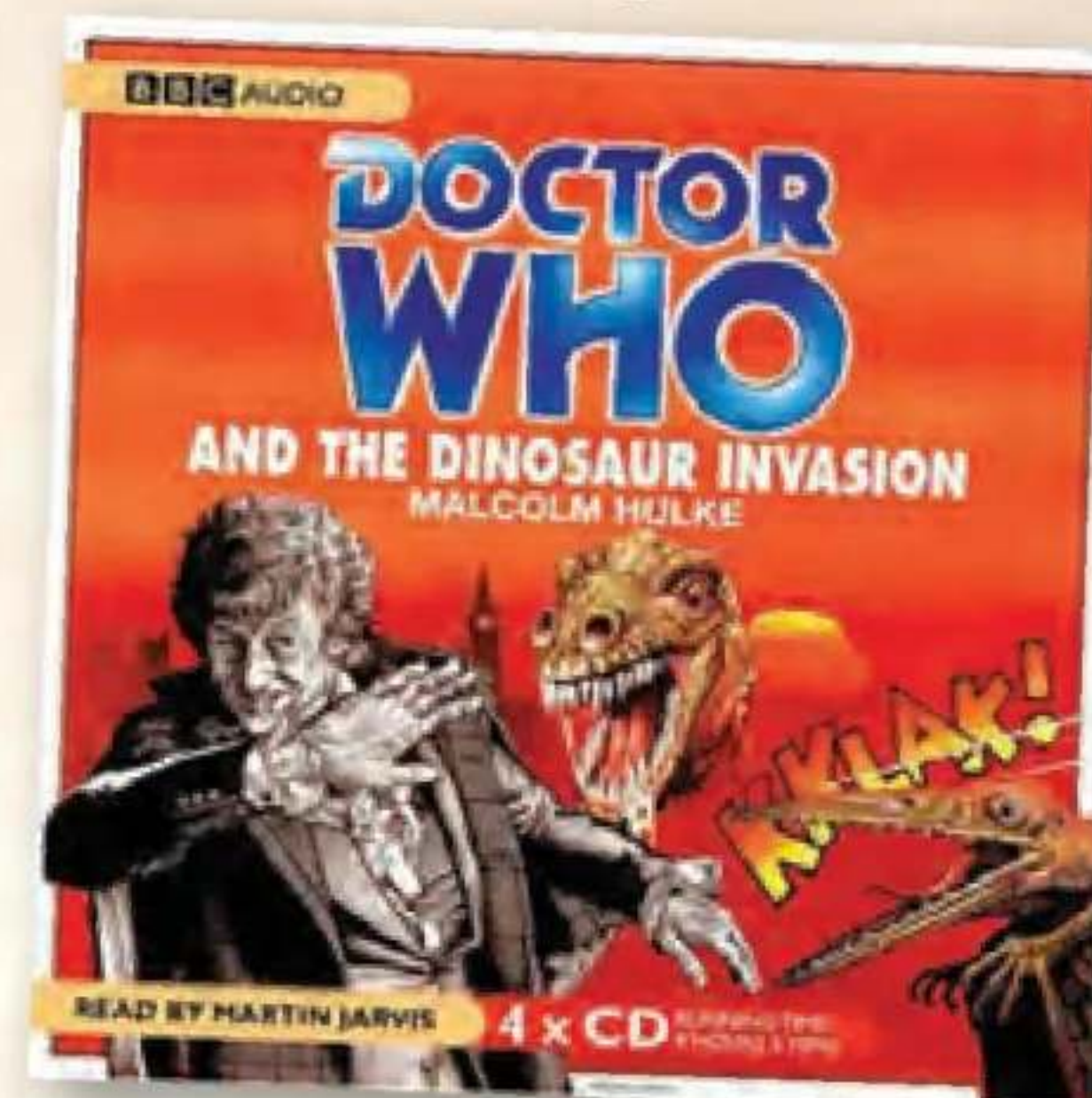
During late 1975 Malcolm Hulke adapted *Invasion of the Dinosaurs* for the range of *Doctor Who* novelisations. Initially under the title of *Doctor Who and the Invasion of the Dinosaurs*, the book was ultimately published as *Doctor Who and the Dinosaur Invasion* by Target (paperback) and Allan Wingate (hardback) in February 1976. The original cover by Chris Achilleos showed Pertwee running from a Pterodactyl and Tyrannosaurus in a doom-laden London, with the flying creature making

the cartoon noise “KKLAK!” (something Achilles was told not to do in future). The novelisation trimmed a lot of the padding in the original scripts, but expanded on both the initial evacuation of London and the background of Butler, who in the book had a scarred face, caused by saving the life of a child when he was a fireman.

The paperback was reissued in June 1978 with a new cover by Jeff Cummins showing a Tyrannosaurus outside St Paul’s Cathedral. In North America, Pinnacle Books selected the title to be the third book in their *Doctor Who* set, issued in paperback in May 1979. The cover by David Mann showed dinosaurs in London and a spacecraft heading to the moon. In 1983, the book was reissued in the UK as book number 22 in the Target library. It was republished again, in November 1993, with a new cover painting by Alister Pearson, this time entitled *Doctor Who – Invasion of the Dinosaurs*.

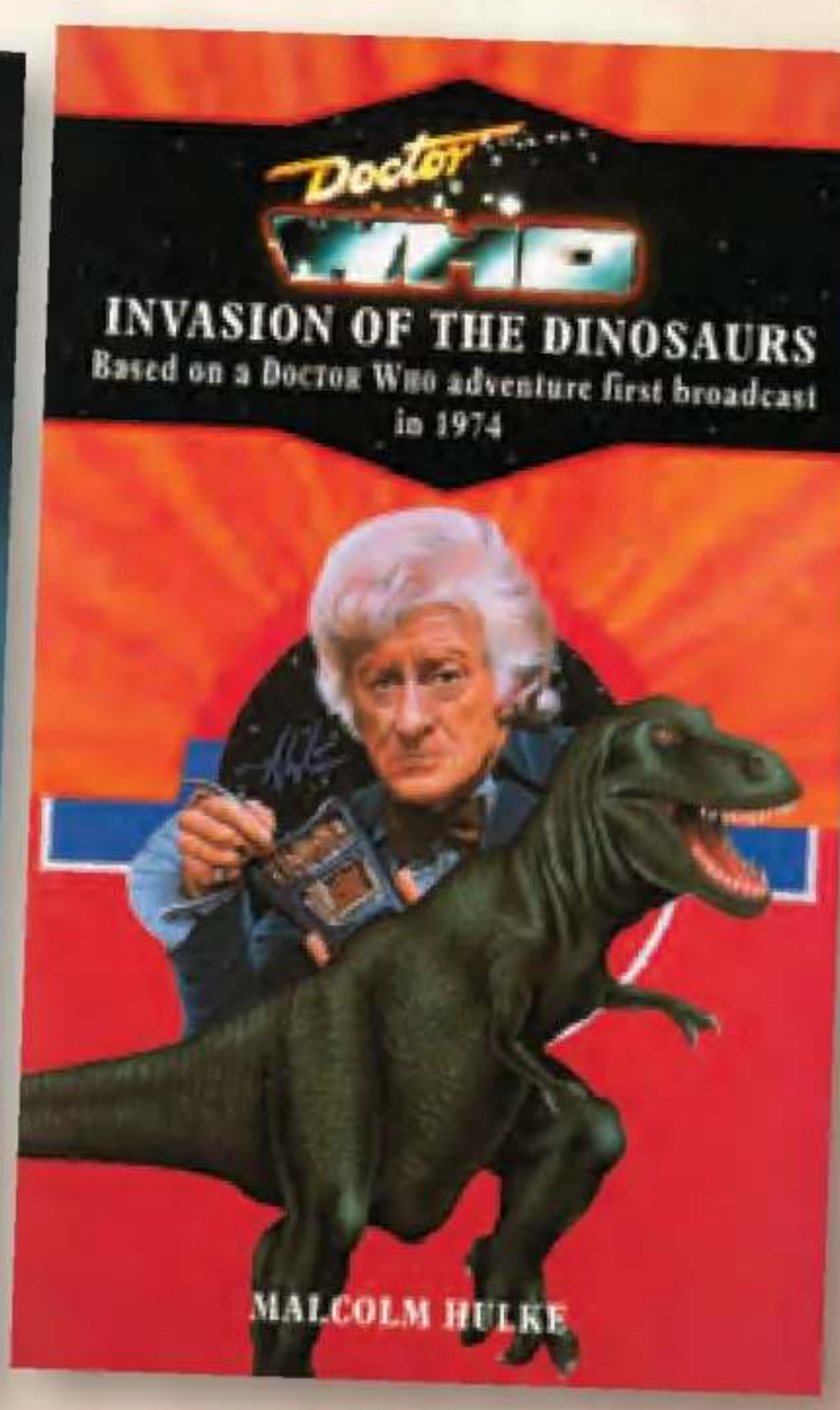
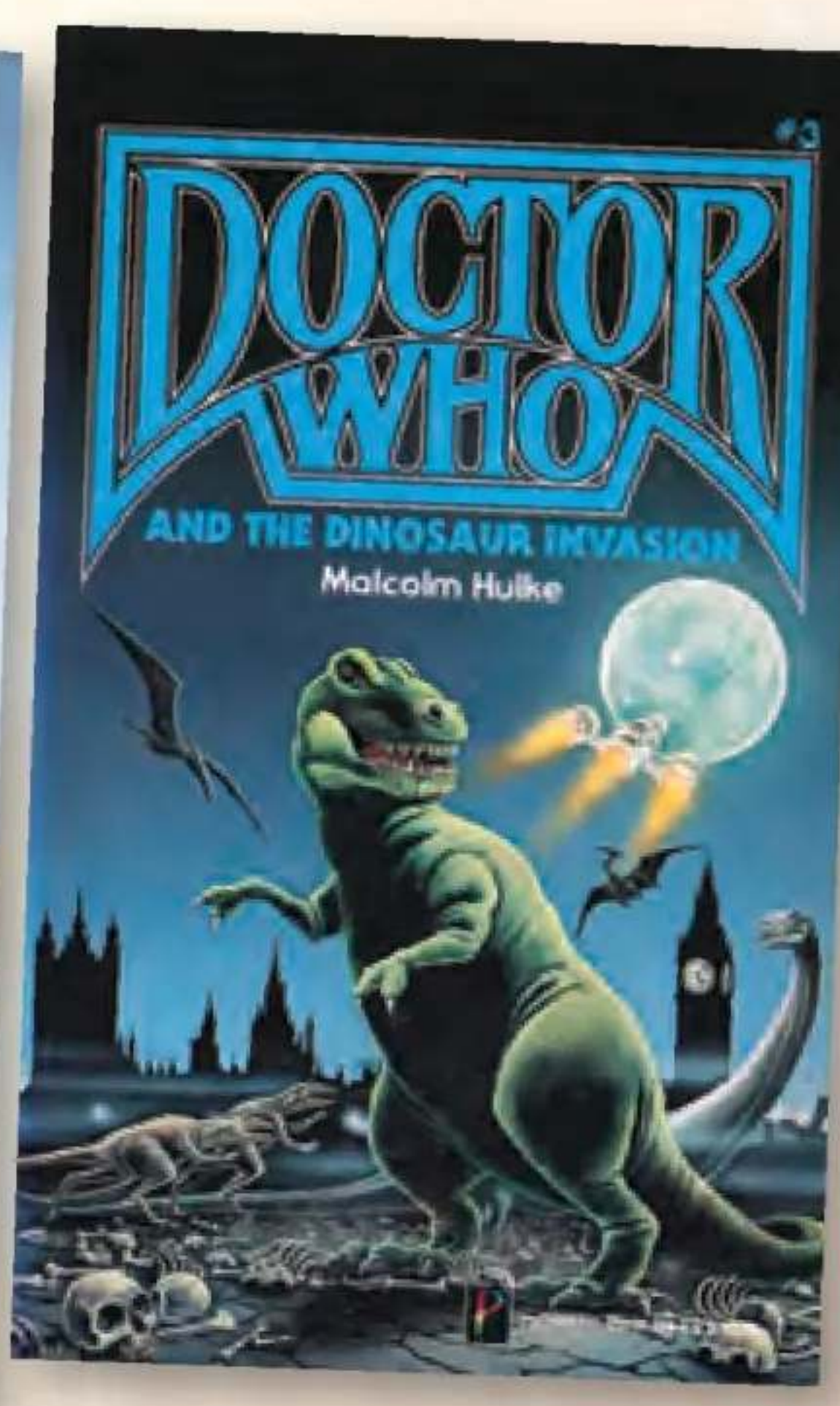
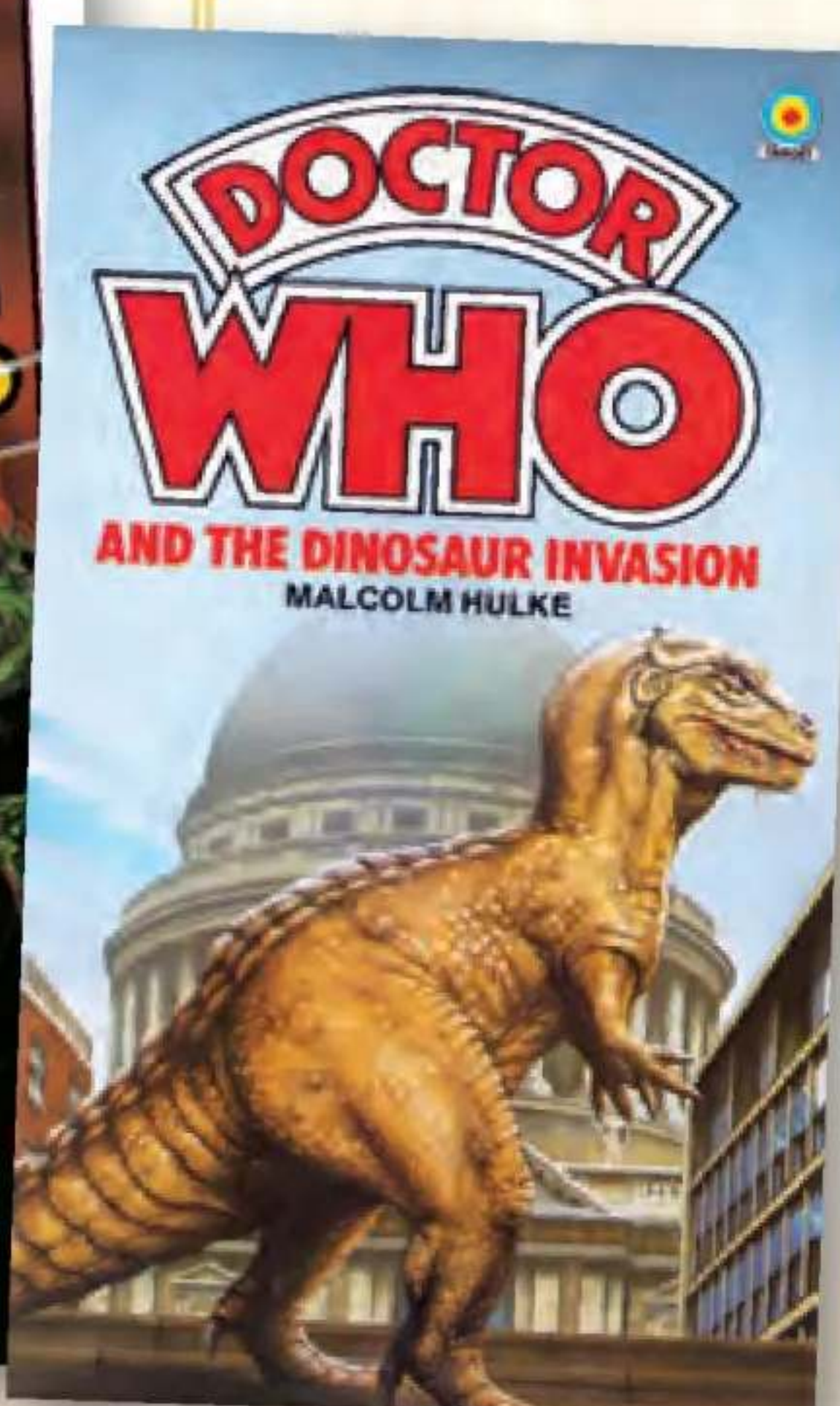
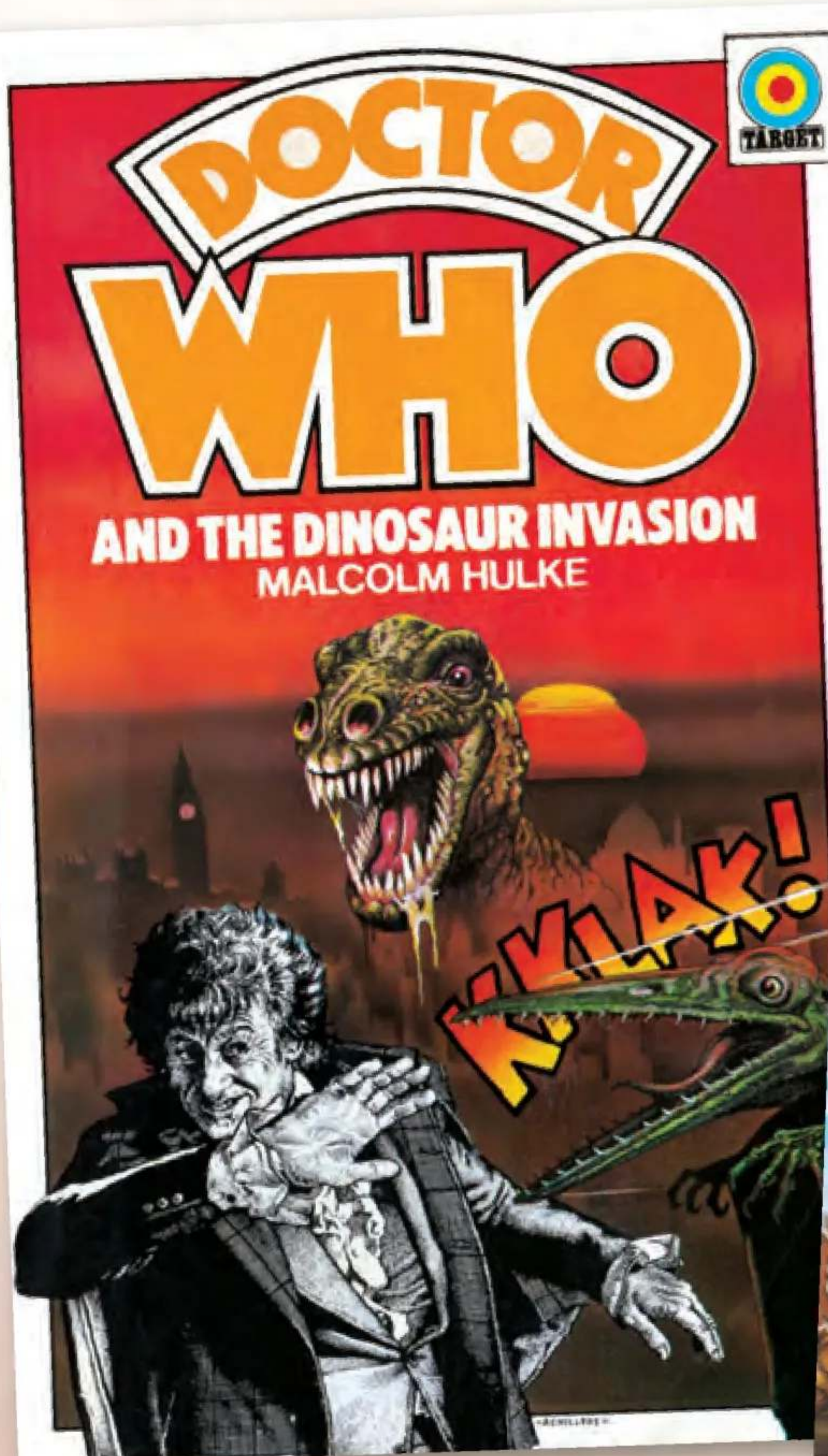
Below:

Martin Jarvis read the story for BBC Audio.



Left and below:

Various book covers for the novelisation of the story.





Above:
The video and
DVD covers
for *Invasion of
the Dinosaurs*.

Doctor Who and the Dinosaur Invasion was released as a BBC Audiobook read by Martin Jarvis in November 2007

In May 1986, Titan Books published *Art Portfolio No 1* by Chris Achilleos. This portfolio contained five A3-sized prints of Chris Achilleos' *Doctor Who* art, one of which was from *The Invasion of Dinosaurs*.

In January 1998, Harlequin Miniatures issued metal models of Sarah Jane Smith and the Third Doctor from *Invasion of the Dinosaurs*. Also available was a box set of the Third Doctor, Sarah Jane, two UNIT troopers, a Pterodactyl and one giant *Tyrannosaurus rex*.

Dinosaurs on DVD

Invasion of the Dinosaurs was released on BBC Video in September 2003. It was later included on the DVD set *UNIT Files*, which was released by 2|entertain in January 2012. The black-and-white Part

One was included as the default option on the DVD, but a colour-restored version was also available to be selected. The extras for *Invasion of the Dinosaurs* were:

- ▶ **Commentaries** moderated by Toby Hadoke, featuring Paddy Russell, Terrance Dicks, Richard Franklin, Peter Miles, Richard Morris, Terence Wilton and John Levene
 - ▶ **People, Power and Puppetry** - documentary hosted by Matthew Sweet featuring Terrance Dicks, Barry Letts, Peter Miles, Terence Wilton, Paddy Russell and Richard Morris
 - ▶ **Deleted Scenes**
 - ▶ **Now and Then** - location featurette
 - ▶ **Doctor Who Stories: Elisabeth Sladen**
 - ▶ **Photo Gallery**
 - ▶ **Billy Smart's Children's Circus** - broadcast Sunday 6 January 1974
 - ▶ **Easter Egg** - clapperboard for Part Five
- The serial was also released as part of issue 121 of GE Fabbri's *Doctor Who – DVD Files* in September 2013. ■

Cast and credits

CAST

Jon Pertwee Doctor Who
with

Elisabeth Sladen Sarah Jane Smith
Nicholas Courtney ... Brigadier Lethbridge-Stewart
John Bennett General Finch
Noel Johnson Charles Grover MP [2-6]
Peter Miles Professor Whitaker [2-6]
Martin Jarvis Butler [2-6]
Carmen Silvera Ruth [4-6]
Terence Wilton Mark [3-6]
Brian Badcoe Adam [4-6]
Timothy Craven Robinson [6]
Richard Franklin Captain Yates
John Levene Sergeant Benton
Ben Aris Lieutenant Shears [1]
Dave Carter Sergeant Duffy [1]
Martin Taylor Corporal Norton [1]
James Marcus Peasant [2]
George Bryson Private Ogden [1-2]
John Caesar R/T Soldier [1]
Gordon Reid Phillips [1]
Trevor Lawrence Lodge [1]
Terry Walsh Warehouse Looter [1]
Pat Gorman UNIT Corporal [2]
Colin Bell Private Bryson [5-6]

UNCREDITED

Leslie Noyes Milk Float Looter¹
Roy Pearce, Pat Milner, Steve Ismay, Cy Town, Ian Elliott, Ronald Gough, Nigel Winder, Kelly Varney, Tim Blackstone, Kevin Moran Army Soldiers
Ted Heath, Bruce Cox, Colin Hamilton, Robin Dixon Army Drivers
Richard King UNIT Soldier Typist
Alan Bull Second Warehouse Looter/Driver
Leslie Bates, Mike Stevens Army Corporals
Stuart Myers Photographer
Ken Tracey Despatch Rider

Brian Nolan, Geoff Whiterick, Dennis Plenty, David Billa, Ian Elliott, Peter Dukes, Leslie Bates, John Cash, James Muir

..... UNIT Soldiers inc Collins
Peter Miles Secretary to Grover/Voices on Film
Barry Summerford, Ken Tracey, Rory O'Connor, Geoff Brighty Golden Age Men
Judy Roger, Annette Peters, Lyn Howard Golden Age Women

¹ Not in finished programme

CREDITS

Written by Malcolm Hulke
Title Music by Ron Grainer
and BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music: Dudley Simpson
Special Sound: Dick Mills
Film Cameraman: Keith Hopper²
Film Sound: Andrew Boulton²
Film Editor: Robert Rymer²
Visual Effects Designer: Clifford Culley²
Costume Designer: Barbara Kidd²
Make-Up: Jean McMillan²
Studio Lighting: Alan Horne²
Studio Sound: Trevor Webster²
Video Tape Editor: Barry Stevens [6]
Script Editor: Terrance Dicks,
[5-6 uncredited: Robert Holmes]
Designer: Richard Morris
Producer: Barry Letts
Directed by Paddy Russell
BBC © 1973

² Credited on Parts One and Six only

Below:

The Doctor's trusted friend, Brigadier Lethbridge-Stewart.



Profile

PADDY RUSSELL

Director

While training at London's Guildhall School of Music and Drama, Patricia Russell was spotted by BBC producer Michael Barry, who needed petite actors to play animals in *Wind in the Willows* (transmitted live, Christmas Day 1949). She was billed as Paddy Russell since another Patricia Russell was already active; tragically, this other actress died young in a car accident in 1957.

Russell took small roles in further Michael Barry productions *The Insect Play* (aired 28 May 1950) and classical drama *Adventure Story* (30 July 1950). Already with some theatre stage manager experience, when the latter production's stage manager broke her arm, Russell stepped in. Realising stage managers were better paid than actors, Russell joined the BBC.

Below:

Paddy Russell as an assistant floor manager at Lime Grove Studios in 1955.



She was floor manager/production assistant to television pioneer Rudolph Cartier for a decade, assisting on groundbreaking science-fiction productions such as *The Quatermass Experiment* (1953), *Nineteen Eighty-Four* (1954) and *The Creature* (1955) as well as *Salome* (1957), *A Tale of Two Cities* (1958) and *Dr Korczak and the Children* (1962). Russell's first producer credit came on *Return and Answer* in December 1961, a series with Edgar Lustgarten 'interviewing' historical figures.

Despite taking the BBC director's course Russell failed to win assignments. In anger she stormed into the office of department head Sydney Newman to resign. On her producing a resignation letter the next day, Newman offered her a three-month directing contract. Working on soap *Compact* from March-October 1963, she became the first female drama director at the BBC, outside of children's programming.

Freelance from 1964, Russell worked on BBC thriller serials *The Massingham*

Affair (1964), *Hit and Run* (1965), *Reluctant Bandit* (1965) and *The Mind of the Enemy* (1965) as well as costume serial *Heiress of Garth* (1965).

Single plays included *First Night: My One True Love* (1964), *Story Parade: Brake Pedal Down* (1964), living plant tale *Out of the Unknown: Come Buttercup, Come Daisy, Come...?* (1965), *Thirty-Minute Theatre: The Late Arrival of the Incoming Aircraft* (1965) and a TV broadcast of *Treasure Island* (1965) from Nottingham Playhouse theatre. She also directed two early BBC2 colour shows for *Late Night Horror* (1968); *The Corpse Can't Play* and *No Such Thing as a Vampire*.

Almost assigned to *Inside the Spaceship* [1964 – see Volume 2], Russell's first *Doctor Who* was *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7].

Subsequent assignments included *Quick Before They Catch Us* (1966), *The Newcomers* (1966/7), over 50 *Z Cars* (1967-76), JB Priestley's *Angel Pavement* (1967), Balzac's *Père Goriot* (1968), hotel serial *Imperial Palace* (1969), *The Doctors* (1971), *The Man Outside* (1972), *Softly, Softly: Task Force* (1973) and, for ITV, *Harriet's Back in Town* (1973) and *Within These Walls* (1975/6). She helmed three BBC Sunday serials: *Little Women* (1970), *Fathers and Sons* (1971) and *The Moonstone* (1972).

She returned to *Doctor Who* with *Invasion of the Dinosaurs*, having turned down *Death to the Daleks*. She revealed to Ian McLachlan in the fanzine *TARDIS* in 1981: "It's a very exhausting programme to direct – special effects take a lot of time and thought and as always it's a frantic rush. Most of the directors need a rest after it."

Quickly returning for the highly regarded *Pyramids of Mars* [1975 – see Volume 24], she later recalled: "I seem to remember [Lewis Greifer's] script was something of a disaster and Bob Holmes and I did an awful lot of work on it."

For *Horror of Fang Rock* [1977 – see Volume 27] she was forced to decamp from London to Birmingham's Pebble Mill studios and noted a marked difference in her leading man, Tom Baker. She told *Doctor Who Magazine's* Richard Marson in 1987: "The part went to Tom's head completely. By the time I did that... he was desperately difficult to work with."

It proved her final *Doctor Who*, although speaking in *TARDIS* in 1981 she said she would return, "given a good script."

She worked on two BBC Scotland series *The Standard* (1978) and *The Omega Factor* (1979), plus ITV shows *Crown Court* (1979) and children's police drama *The Squad* (1980).

After writing to Yorkshire Television's light entertainment boss Duncan Wood in 1973, she worked on comedies *My Old Man* (1974/5), *Badger's Set* (1974) and *Slater's Day* (1974). Staying with Yorkshire, she directed over 50 episodes of *Emmerdale Farm* (1976-80), game show *3-2-1* (1979/80) and children's series *The Ark Stories* (1981) before moving onto live news programme *Calendar* from 1981. Further Yorkshire factual series included *One Woman* (1983) and *Seeing Stars* (1988).

This forthright television trailblazer retired to the Yorkshire Moors at the end of the 1980s. ■

Below:

Paddy Russell's last *Doctor Who* directing assignment was *Horror of Fang Rock*.





DEATH TO THE DALEKS

► STORY 72

A power drain strands the TARDIS on the desolate planet Exxilon. The Doctor and Sarah join a human expedition who are in search of parrinium, a rare mineral that could save millions of lives. But the Daleks arrive, and want the parrinium for themselves.



'THE DALEKS SPEND THE
INITIAL STAGES OF THIS
ADVENTURE ON THE BACK FOOT.'

Introduction

It's a fitting title – *Death to the Daleks*. They'd been a powerful, insidious force ever since 1963. The last we saw of them in *Planet of the Daleks* [1973 – see Volume 20] they'd amassed the greatest Dalek invasion force ever on the planet Spiridon. They'd been planning to stage yet another assault on the galaxy before the Doctor poured cold water on their plans. But *Death to the Daleks* sees their mighty reign come to an end.

Their expedition to Exxilon was all about gaining leverage. They planned to mine the planet for a vital mineral that is needed to cure an epidemic which was sweeping the galaxy – and then use it to hold other races to ransom. As soon as they landed there, however, they found themselves suffering from a power drain, and spent the initial stages of this adventure on the back foot.

Following *Death to the Daleks*, this weakened, beleaguered version of the Doctor's famous enemy would take precedence over the type that had, without much bother, invaded Earth twice before. In *Genesis of the Daleks* [1975 – see Volume 23] they gradually developed autonomy. In *Destiny of the Daleks* [1979 – see Volume 30] they were unable to outwit the Movellans, and in *Resurrection of the Daleks* [1984 – see Volume 39] it became clear they eventually lost that war. *Revelation of the Daleks* [1985 – see Volume 41] and *Remembrance of the Daleks* [1986 – see Volume 44] saw a civil war break out between two rival Dalek factions.

These diminished Daleks aren't necessarily a source of dismay however. The challenges that beset them bring



their more cunning, devious qualities to the fore. The brinkmanship seen in *Death to the Daleks* was more interesting than merely scraping together enough taranium to create a doomsday weapon which would wipe out humanity in one fell swoop (*The Daleks' Master Plan* [1965/6 – see Volume 6]).

But although a little vulnerability might have made them more intriguing, in places it goes too far. Clearly distraught by the idea that they are not the supreme beings in the universe, the Daleks develop a taste for self-destruction. One of the Dalek troops in *Death to the Daleks*, having let the side down, decides to flip his top. This is followed in later years by a Dalek that the Doctor talked to death in *Remembrance of the Daleks*, and one that committed suicide when it got infected by Rose's humanity in *Dalek* [2005 – see Volume 49]. ■

Above: Rose infects a Dalek with her humanity in *Dalek* (2005).

PART ONE

On a dark, misty planet, an arrow thuds into a spaceman's stomach.

In the TARDIS, the Doctor and Sarah are getting ready to visit the effervescent waters of Florana. But then the lights go out and the TARDIS lands heavily. Sarah digs out an electric torch but its power fails too, so the Doctor resorts to using an oil lamp. He cranks the doors open and they go outside.

[1] It's a dark, cold world. While Sarah goes inside to get changed, the Doctor explores and is attacked by two cloaked figures. Sarah emerges and finds his lamp. She returns to the TARDIS, but one of the cloaked creatures has got inside, so she is forced to flee. [2]

The Doctor overpowers his captors.

As dawn breaks, Sarah comes in sight of a vast, abandoned city with a flashing beacon. [3] The Doctor deliberately sets off a trap and is attacked by a spaceman,

Galloway. His superior, Railton, calls him off and they go to their base, where a third spaceman, Hamilton, stands guard. The other two members of the expedition are Tarrant and Commander Stewart, who is badly injured. Tarrant explains they were attacked by the indigenous species, the Exxilons. [4]

Sarah approaches the city, and is overpowered by an Exxilon.

Railton explains that their expedition is to collect parrinium, a chemical needed to halt the spread of a disease. As their ship approached Exxilon it suffered a total malfunction. They managed to land and get a message asking for a relief ship before the power failed.

Hamilton rushes in, saying he's seen a relief ship. The spacemen rush to the landing site – leaving Stewart alone.

Sarah is taken to the Exxilons' temple and prepared for sacrifice. [5]

The spaceship lands. The door opens and four Daleks glide out. [6]





PART TWO

The Daleks' weapons are ineffective; the Doctor concludes that they are being affected by the same power failure. Railton suggests that they should join forces. While the Daleks confer, the Doctor warns Railton not to trust them.

In the temple, the Exxilons begin their ceremony to sacrifice Sarah.

The Doctor talks with the Daleks and learns that they need parrinium too. The Daleks agree a truce, and Railton suggests they go to their mining dome. [1]

They are ambushed by Exxilons. [2] Railton is killed and one of the Daleks is destroyed. More Exxilons arrive, with Stewart as their prisoner, and the Doctor and the spacemen surrender. They are taken to the temple. The Doctor interrupts the ceremony, but is overwhelmed by the Exxilons. When he comes around, he is locked in a cage with Sarah, Hamilton, Galloway, Stewart, Tarrant and two Daleks.

In their spaceship, other Daleks test new projectile weapons. [3]

The Exxilons prepare to sacrifice the Doctor and Sarah. After everyone else has gone, Stewart tells Galloway that he is appointing Hamilton as his successor. Then Stewart dies, and Galloway claims not to have heard what he said. [4]

Just as the Doctor and Sarah are about to be thrown into a pit, the Daleks armed with projectile weapons arrive and start shooting. The Doctor and Sarah escape by jumping into the pit leading to a tunnel.

Galloway and the Daleks make a deal with the Exxilons to provide them with workers to help mine the parrinium. [5]

Two Daleks make their way down the tunnel after the Doctor and Sarah. The Doctor and Sarah come to a junction, and the Doctor goes ahead leaving Sarah to keep watch. After he has gone, Sarah realises she is not alone.

In the tunnel, the Doctor come across a large, snake-like robot. It rears up to attack him! [6]

PART THREE

A strange, glowing creature approaches Sarah. It introduces itself as Bellal, one of a persecuted breakaway group of Exxilons. Another of the group, Gotal, arrives to warn that two machine creatures are coming their way. They hide, and the Daleks pass by, each taking one of the tunnels.

The Doctor hides from the snake robot. A Dalek comes up the tunnel and battles with the snake. [1]

Sarah, Bellal and Gotal hear the battle. The Doctor emerges from the tunnel holding a Dalek gun. He says the “root” won. Bellal and Gotal help the Doctor and Sarah escape from the other Dalek.

The Daleks set the Exxilons to work panning a rock pool for parrinium.

Bellal explains to the Doctor and Sarah that its ancestors built an everlasting city, but they gave it a brain and it turned against them. [2]

The Daleks plan to place explosive charges on the city beacon, as they believe it is causing the energy drain. A snake-like robot emerges from the pool and attacks an Exxilon and destroys a Dalek. [3]

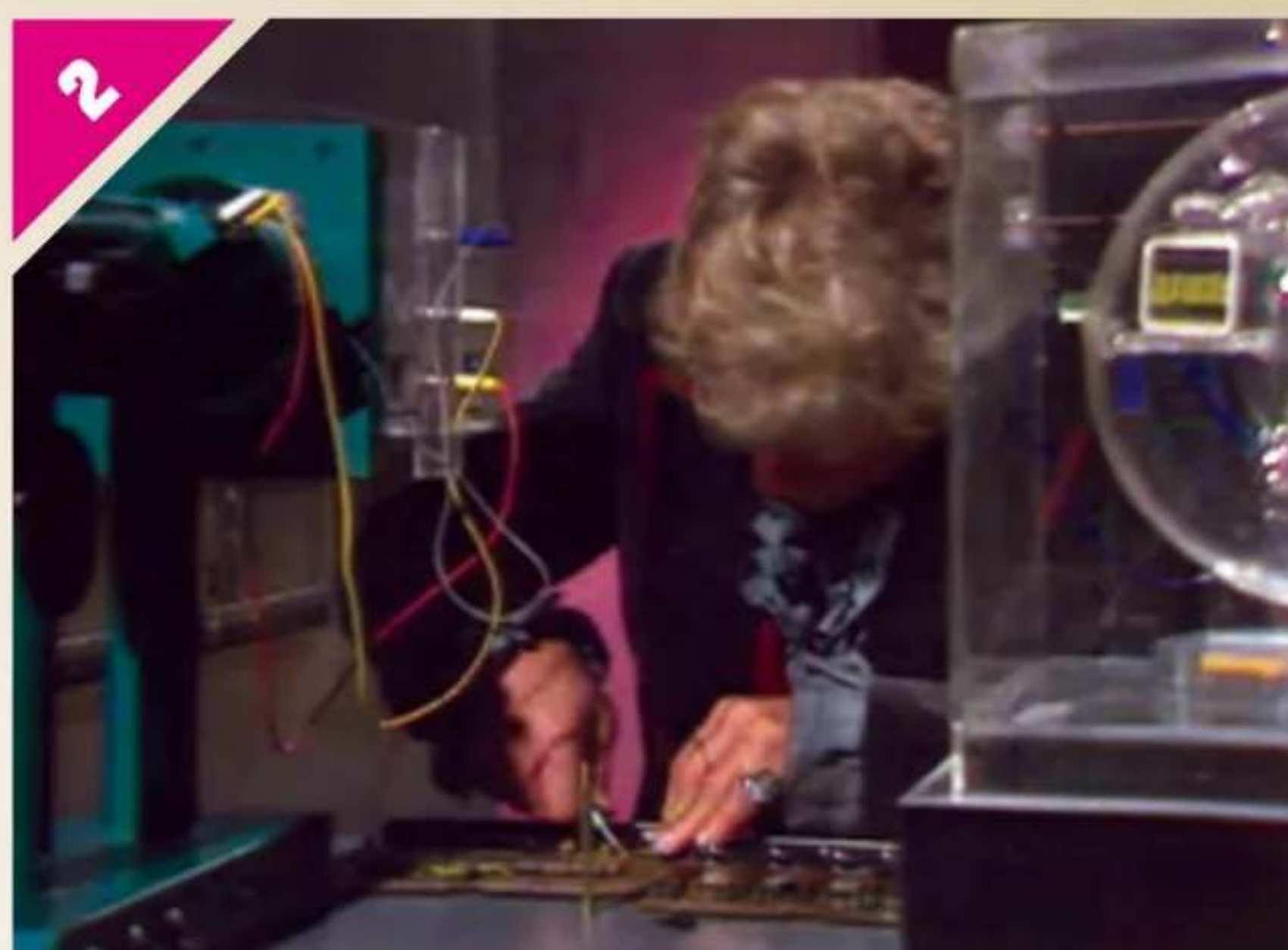
Bellal shows the Doctor and Sarah the city. The Doctor tells Sarah to find the spacemen and to tell them to get the parrinium aboard their ship and be ready for blast off the moment power is restored. [4]

The Doctor and Bellal approach the city, which has glowing symbols on its walls. Bellal spots two Daleks approaching, but the Doctor deciphers the symbols and they gain entry to the city. Inside is a room with a maze on the wall. [5]

Outside, the Daleks decipher the symbols. The Doctor solves the maze and continues into the city with Bellal just before the Daleks glide in.

The Doctor and Bellal continue down a corridor. Seeing a pattern on the floor, the Doctor tells Bellal to stop! [6]





PART FOUR

The Doctor thinks the floor pattern is another test. True enough, the red-coloured sections are electrified. The Doctor and Bellal hop safely across.

As night falls, Sarah finds Tarrant near the parrinium store. [1]

A Dalek orders Hamilton and Galloway to climb to the summit of the city.

Sarah has a plan, to fill the empty sacks and switch them with the sacks containing parrinium.

The Doctor wonders whether the city is testing them/their intelligence so it can add their knowledge to its databanks. They reach the control room and the Doctor rewires the city's circuits to give it a nervous breakdown. [2]

Hamilton and Galloway fit one explosive charge to the beacon; Galloway decides to keep the other. [3]

The Doctor has almost finished his work when he and Bellal are attacked

by “antibodies”. But then the Daleks enter and the antibodies attack them, [4] enabling the Doctor and Bellal to get away as the city breaks down.

The Daleks order Hamilton and Galloway to load the parrinium sacks on board their ship.

The Doctor and Bellal watch them, and are joined by Sarah and Tarrant.

Once the Dalek ship is loaded, the Daleks blow up the beacon and power is restored. The Daleks escort Hamilton outside and explain that they intend to use the parrinium to force the space powers to accede to their demands. Once their ship is in space, they will destroy all life on the planet with a plague missile. [5]

The Dalek spaceship takes off. Sarah says they have only got sacks of sand; the real parrinium is on board the Earth ship.

Galloway has hidden on board the Dalek ship and detonates the explosive charge, bringing death to the Daleks.

Back on Exxilon, the Doctor regretfully watches as the city dissolves. [6]

Pre-production

Above:
The Exxilons
succeed in
destroying
a Dalek.

During 1971, it had been informally agreed between *Doctor Who* producer Barry Letts and Dalek creator Terry Nation that Nation should have first refusal on writing any further Dalek stories for the series. The Daleks' reappearance always generated much press interest and saw the series' viewing figures increase; consequently, Letts sought to schedule Dalek serials strategically mid-series as a ratings boost.

Nation had written scripts for *Destination Daleks* (later *Planet of the Daleks* [1973 – see Volume 20]) during July and August 1972, when he was also developing a pilot script for a new BBC post-apocalypse drama series, *The Survivors* (later *Survivors*), to be overseen by *Drama Playhouse* producer Anthony Coburn. Simultaneously, he was developing scripts for the Gerry Anderson/ITC thriller series *The Protectors*

and awaiting a decision as to whether or not the BBC was to proceed with a series based on *The Incredible Robert Baldick*, a pilot which had aired as part of *Drama Playhouse* on Monday 2 October 1972. In discussions concerning a Dalek serial for *Doctor Who's* 1973/4 series, script editor Terrance Dicks gave Nation a brief to write a space exploration story involving a quest to find a healing elixir which will cure a plague. The elixir was to be held by a once-great civilisation which had originally lived in a vast city but had now reverted to barbarism and worshipped symbols of high technology. Dicks also wanted the Daleks to be more peripheral to the plot about the elixir.

Nation was commissioned to write an untitled four-part Dalek storyline (referred to as *Dalek Story*) on Friday 23 March 1973 with a target delivery date of Monday 2 April; the BBC had decided in February

not to proceed with *The Incredible Robert Baldick*. It seems that for a time the serial was known as *Doctor Who and the Exilons* before another title could be decided upon. Nation's storyline was delivered late, on Friday 1 June, since Nation's wife Kate had recently given birth to their son, Joel. By now the serial was known as *Death to the Daleks*; after discussions with Dicks, Nation had become fascinated by the moral issues surrounding the alien city functioning like a living organism.

The Exxilons

Dicks decided to commission the scripts on Wednesday 13 June. Around Monday 2 July, Nation and Dicks met for lunch and discussed the adventure's progress. The storyline, set in an alien jungle, had concerned a group of humans being hunted down by the Daleks; Dicks, feeling this to be too close to *Planet of the Daleks*, instead suggested that Nation should 'think of a bleak, rocky, foggy quarry' and give the Earth party a base camp of their own. Nation was also given details of the Doctor's new companion, journalist Sarah Jane Smith, whom Dicks described as a bright girl who would work on a *Cosmopolitan* or *Nova*-type of magazine. This would be her third adventure and her first trip to another world, so Dicks wanted Nation to write her as still rather sceptical.

Although the city would have ejected the native Exilons, one or two would still use science while the others had reverted to primitive savagery. The Doctor was to save himself from death by striking a deal with the Exilons to deactivate the city while Sarah was held hostage; furthermore, the city would also be dependent upon the same chemical as the Daleks and humans. The end of the serial was to have

the Daleks escaping with their cargo, the city dying, and the humans helping the Exilons to rebuild their civilisation in return for the valuable chemical. Recalling the blandness of the female Thal Rebec in *Planet of the Daleks*, Dicks also asked Nation to make the female member of the Earth party one of the main protagonists, or even an expedition leader.

The formal commission on Monday 2 July was for all four scripts under the title *Death to the Daleks*, with a target delivery date of Wednesday 1 August. Nation delivered his first script on Friday 27 July, with the remaining instalments the following day. Allegedly it had been incoming script editor Robert Holmes, who trailed Dicks from early autumn 1973, who named the serial *Death to the Daleks*; Holmes had no particular liking for the famous metal invaders from Skaro.

Holmes was credited as script editor with Dicks on the camera scripts, but would have no on-screen billing. It was Holmes who asked for the elixir to be turned into a mineral, consequently making the derivation of the (revised) word 'Exxilon' less obvious. The native Exxilons were envisaged by Nation as being rock-like, and were later referred to as 'bat-like creatures' in the serial's Early Warning Synopsis.

Below:

The Doctor meets the members of the human expedition to Exxilon.



DEATH TO THE DALEKS

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Right:

Bellal blends into his surroundings.

The city was described in Nation's script for Part One as 'a towering building that resembles an Aztec temple. It... utterly dominates the landscape. It thrusts powerfully up to the sky and at its uttermost peak is a glaring beacon that flashes intermittently. A building so great and magnificent that it must inspire awe in all who see it.' Sarah goes towards the city believing it to be a place of sanctuary containing intelligent beings. The city's root-probe was 'a metallic snakelike tentacle with suckers and a single lens eye'. Inside the city, the first test for the Doctor and Bellal is 'a "Vladimir Koziakin" type maze, in reference to the author of the 1971 book *Mazes*. Highly complex and puzzling.' The antibodies created by the city in Part Four were created behind screens filled with hazy smoke; these were 'humanoid shapes', referred to as 'Zombies'.

The film sequence detailing the Exxilon attack on the Marine Space Corps (MSC)/ Dalek party in Part Two was different in the original script. The Daleks were able to detect movement at a distance of 106 yards precisely – which Hamilton could not see – and boasted that the Exxilons' primitive weaponry was ineffective against Dalek shielding ("All right then, cocky! Let's see the charge of the Dalek brigade," said Galloway). Galloway and the Doctor analysed how the Exxilons formed attack groups, while the assault on the Dalek and its exploding came after the Exxilons had brought forward Commander Stewart. The Daleks told the group that they appeared to surrender in order to observe the natives more closely, which the Doctor remarked was a very "face-saving attitude".

The Daleks' normal weaponry was replaced by 'a space-age version of a gun barrel. In effect, a machine pistol, with a rack of ammunition attached.' It was



explained in Part Two that the Daleks move by psychokinetic power, again emphasising the creature inside.

Bellal was described as 'a short gaunt humanoid, very thin and perhaps most frightening he is totally white... not simply albino. But totally white.' Bellal was also described as a 'spectral figure' while another of his race, Jebal, was to watch the Dalek mining process in Part Three: 'For the purpose of script identification, we will refer to Bellal's group as "Subterraneans",' noted Nation.

After it was decided by Paddy Russell that she did not want to direct a story featuring Daleks, *Death to the Daleks* was offered to Michael Briant, who had worked on the show since 1965 in various capacities, graduating to directing with *Colony in Space* [1971 – see Volume 17], *The Sea Devils* [1972 – see Volume 18] and *The Green Death* [1973 – see Volume 20]; at the time, he was also working on episodes of *Dixon of Dock Green* and *Z Cars*. Briant was not particularly enthusiastic about the scripts for *Death to the Daleks*, feeling it to be uninteresting and incoherent. Colin Green, L Rowland-Warne and Magdalen Gaffney were new to the series as designers of sets, costume and make-up respectively. Visual effects were to be handled by James Ward who had previously worked on a number of serials since *Doctor Who and the Silurians* [1970 – see Volume 15]. On Friday 19 October, Ward and Briant visited Clifford Culley whose Pinewood-based effects company Westbury Design was due

to provide some specialist visual effects props. However, on Tuesday 13 November Culley was informed by Jack Kine that he would not be required to work on the serial.

Nation's script was very demanding, which – thinking it required resources more akin to those given a feature film – Briant found rather daunting.

Guest stars

Duncan Lamont, as Lieutenant Dan Galloway, was *Death to the Daleks*' main guest star. Lamont was a highly experienced Scots stage and film actor whose movie career included *Murder at the Gallop* and *Arabesque*; on television he had featured in *The Quatermass Experiment*, *Dial 999* and played Sergeant Cooper in *Dixon of Dock Green* as well as a stint in America on the series *The Texan*. John Abineri, playing Captain Richard Railton, had previously appeared in *Doctor Who* as Van Lutyens in *Fury from the Deep* [1968 – see Volume 12] and Carrington in *The Ambassadors of Death* [1970 – see Volume 15]; he had also starred in the BBC serials *The Last of the Mohicans* and *Hawkeye the Pathfinder* and had taken part on Michael Briant's production for his BBC director's course. Playing Lieutenant Peter Hamilton was Julian Fox, who went on to feature in *The Nation's Health*. Joy Harrison – cast as Jill Tarrant – had been

working as a programme researcher at the BBC but was looking to return to acting; hearing that Briant was casting a *Doctor Who* serial she went to visit him and see if there was a suitable role for her. Harrison also knew Sladen from their work on *The Crucible* at the Library Theatre in 1967. Roy Heymann, playing the subterranean Exxilon Gotal (originally 'Jebal'), was an actor of small build whom director Michael Briant had previously cast as an Alien Priest in *Colony in Space*. The three Daleks were operated by the trio of John Scott Martin, Peter Murphy Grumbar and Cy Town as per both *Frontier in Space* and *Planet of the Daleks*; Martin and Grumbar had been Dalek operators since the 1960s, whereas Town had joined the show in 1972; this was to be Grumbar's final appearance.

Ronnie Marsh, the BBC's head of serials asked for a number of alterations to be made to Nation's scripts; these were executed by Holmes and passed on to Briant on Tuesday 30 October. In Part One, the attack on the Doctor would have to be carefully controlled, and certain elements of the Exxilon ceremony would have to be omitted. Similarly, in Part Two, Sarah could no longer be held by ropes in the ceremony and any anaesthetic would have to be inhaled from a chalice. In Part Three, a speech from Jill about the injustice of women being used for personal adornment was trimmed to remove references to Helen of Troy and Cleopatra, and a set of rewrites omitted one of the cave sets. Holmes also reduced the repetition of Bellal's dialogue in Part Four. ■

Connections: Light life

▶ Noting the dense fog on Exxilon when the TARDIS lands, the Doctor remarks that if anything does grow on the planet "it certainly doesn't depend on photosynthesis". This is the chemical process in which plants use sunlight as energy to convert carbon dioxide into nutrients.



Left: The Daleks have the Doctor surrounded.

Production

A number of model shots were pre-filmed for use in the serial, including the Dalek saucer in flight and landing in Part One; close-ups of the probe in the quarry in Part Three; establishing shots of the city in Parts Three and Four; the beacon collapsing and the city melting in Part Four; and the Dalek ship departing and exploding in Part Four. The city prop was carved from polystyrene, and had heat sources directed at it to make it melt; this was then filmed with time-lapse cameras to make the city's destruction appear more rapid. Director Michael Briant was disappointed with the city shots.

Michael Wisher was employed to provide the Dalek voices for the serial, and pre-recorded all the Dalek dialogue for the location filming in a two-hour session on Friday 9 November. For the later

studio recordings, he would deliver the Dalek speeches live. It had originally been intended, as was normally the case, to have a second actor share the Dalek voices. However, on this occasion, regular Dalek voice artist Roy Skelton was not available and it was decided that Wisher would handle all the voices alone. Wisher had previously provided Dalek voices for both *Frontier in Space* [1973 – see Volume 19] and *Planet of the Daleks* (with Skelton), and had appeared in *The Ambassadors of Death*, *Terror of the Autons* [1971 – see Volume 16] and *Carnival of Monsters* [1973 – see Volume 19].

Daleks in Dorset

The venue chosen by production assistant Chris D'Oyly John for the Exxilon exteriors was the Amalgamated Roadstone Corporation (ARC) Sand Pits at Gallows Hill, near West Lulworth in Dorset. It was agreed that filming could take place between 7am and 5pm, and that there should be no publicity. The fee for the use of the location was donated to a local boy scout group. The BBC crew arrived on Sunday 11 November to start setting up, with the TARDIS prop, fake boulders and tracks for the Daleks being positioned on Monday 12. The cast and crew were based at three hotels in the Lulworth area: the Castle Inn, the Lulworth Cove and the Shirley.

Six Daleks were used in total. The three principal casings had been in use since the 1960s; one of these was given a new dome section made for *Planet of the Daleks*, which incorporated red lights.

Below:
The Exxilons
are armed
and dangerous.





Since their last TV story, the Daleks had been in the news when two had been stolen on their way back to the BBC in London from an appearance in Wales; *Blue Peter* broadcast an item about the bizarre theft on Thursday 7 June, when it was also covered in the *Daily Mail*. The Daleks were recovered on Saturday 9 when one was found by two nurses and the other by a businessman, under a tarpaulin in his garage; *Blue Peter* and *John Craven's Newsround* covered the result of the Dalek hunt two days later. At the request of director Michael Briant, the six Daleks were repainted in a silver livery similar to their original 1963 colouring by Westbury Design (where they were housed) ready to be collected on Friday 9 November. These six props included the three 1960s props

and three dummy cases, known as 'goons', that had been used in crowd scenes in *Planet of the Daleks*. Visual effects designer James Ward used a form of pellet-firing gun from the armourer Bapty to make the new projectile weaponry required by the Daleks in the script; the operators found the reverberating sound of the gunfire inside the Dalek casings to be quite deafening.

Shooting on 16mm film began on Tuesday 13, the same day that the final studio recording for the preceding serial, *Invasion of the Dinosaurs* [1974 – see page 6], took place at Television Centre in London; consequently, neither of the show's regular cast members – Jon Pertwee and Elisabeth Sladen – were available for filming. Work began at the mining area in 'Bill's Pit' at

Above:
"Duck! The Daleks might not see us."

Connections: Paradise planet

► At the end of the previous adventure, *Invasion of the Dinosaurs* [1974 – see page 6], the Doctor is attempting to persuade Sarah to join him on a trip to the planet Florana which he described as “probably one of the most beautiful planets in the universe”. He was apparently successful, as they are on their way to Florana at the start of *Death to the Daleks*

when they are forced down on Exxilon.



12.30pm on the Part Three scenes involving the Daleks, some of the Earth party and a number of Exxilons. The setpiece scenes filmed on this generally sunny afternoon were those showing the city’s probe emerging from the depths of the lake (which had impressed Briant during the recce because of its purple colouring from the chemicals in the mining operations); the probe prop was manipulated on a fine piano wire (unfortunately made visible by sunlight reflecting off it) suspended from a cable strung between a hoist and a scaffolding tower erected on the side of the cliff by Jim

Ward and his assistants Colin Mapson and Peter Pegrum. It was also very difficult to raise the prop from the water once it had become waterlogged, and so a stronger wire than planned was needed. Regular stuntman Terry Walsh – who arranged all the fights for the serial and had worked with Briant on *The Sea Devils* and *The Green Death* [1973 – see Volume 20] – appeared in a specially treated outfit as the Exxilon slave who catches fire when attacked by the probe. A goon Dalek casing was blown up during this sequence. Shooting ended around 4pm as the light started to fade. Although the crew enjoyed good natural light during the shoot, the environment was extremely cold.

It was decided to lay sand-coloured railway tracks so the Elemack dollies, on which film cameras were normally mounted for tracking shots, could cope with the rough terrain. This also meant that the three Dalek props could be mounted on the dollies and so make their

way around the quarry smoothly, with the rails kept out of shot; they could also be pulled along on wire if necessary. However, the props could easily run out of control, especially when the casings were being aided in their travel by discreet assistance from the human cast beside them; Murphy Grumbar’s Dalek fell off the rails, while John Scott Martin’s ran away down an inclined piece of track and crashed into the others. Briant hoped to have the Exxilon costumes blend into the landscape, something he had attempted with the primitive costumes in *Colony in Space*. The 10 basic Exxilon costumes were made from calico and terylene wadding dipped in latex and silica to give it a rock-like texture; wood dyes were used for the colouring, and spray plastic was added for extra detail. The masks were designed by L Rowland-Warne and made by visual effects assistant John Friedlander, who received a special credit for the serial. When the Exxilon costumes got wet on location, Rowland-Warne had to dry them out overnight on the electric fires back at the hotel.

Letts wanted the renegade subterranean Exxilons to look distinctly different, so Warne designed these without the

Right:

The Doctor receives a helping hand from Bellal.





stone-like wrapping and gave them tight rock-like bodies, with fluorescent paint streaks akin to quartz strata. It was intended that Front Axial Projection (FAP) could be used to make the streaks appear to glow, as if the Exxilons' bodies had picked up a form of radiation within the tunnels. The three costumes which were made in this manner were very constricting and had to be glued together on the actor; the only way the artistes inside could remain cool was to remove the coloured plastic eyes set into the headpieces. These eyepieces had to be sprayed down on occasion to prevent the eyes of the performers being visible behind them.

Work on Wednesday 14 began at 7.45am with the completion of the sequences at the first mining area. At around 9am, the crew moved to the second mining area (where tracks for the Daleks had also been laid) to shoot the sequence between the humans and Daleks where the MSC crew was split up; for this scene, a silvered tube was fitted to one of the cameras to give a shot from a Dalek's point of view. It had been planned that morning, Pertwee and John Abineri, playing Railton, joined the cast for shooting from 1.15pm. However, Pertwee's back pain due to a slipped disc had increased, and following the studio work on *Invasion of the*

Dinosaurs he required urgent treatment. Consequently, his filming was deferred by a day, and material from Friday 16 was moved up the schedule. This included Sarah being followed by the Exxilons, which necessitated Elisabeth Sladen having to arrive two days earlier than planned. The other scene which did not require Pertwee was the death of the spaceman played by Terry Walsh in the opening sequence.

Left:

Sarah Jane Smith takes her first trip to another planet.

Boulder ambush

That afternoon, the boulder ambush sequence for Part One had been scheduled with Pertwee, Abineri, Duncan Lamont and two Exxilons; as usual, Walsh doubled for Pertwee in the fight sequence between the Doctor and Galloway after the release of the boulder – a lightweight prop. Stuntman Max Faulkner stood in for the originally booked action expert Alan Chuntz as one of the Exxilons.

Thursday 15 was spent in 'Dixie's Pit', working on the Exxilon ambush sequence for Part Two. Pertwee had now arrived and was amazed by the location. However, he was now becoming bored with the series, and could be quite irritable. Although pleased to be free of the confines of the studio, he was less than happy to be working with the Daleks again; not only did he find them ineffective, he also thought they upstaged him. The location was so cold that Briant instructed Sladen to slap Pertwee's face to prevent it turning blue!

Joining the cast was Neil Seiler as Commander Stewart, who had previously appeared for Briant as a

Connections: Clueless

▶ Arriving in the control room of the Exxilon city, the Doctor remarks that it is "a room without a clue" – a play on the phrase 'a room with a view', used to describe desirable accommodation in hotels.



DEATH TO THE DALEKS

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radio operator in *The Sea Devils* and was an old friend of Briant's from their theatre days; Seiler had also recommended to Fox that he contact Briant about getting a role on the serial. Filming began at 7.45am in this third area, where Dalek tracks had again been laid. Walsh arranged the action sequence, which involved the use of bows and arrows (the use of which Jon Pertwee took delight in explaining to Julian Fox); clever editing and camera angles were used to hide the fact that the arrow shafts had already been inserted into the costumes of their targets, including Railton and one of the Exxilons. The Dalek point-of-view shot was used again, and the set-piece was the exploding and burning goon Dalek which the Exxilons surrounded. The rock-like Exxilon costumes were so effective that two of the extras went 'missing', having fallen asleep on the rough ground.

'Bill's Pit' was the setting on Friday 16 November, when Sladen joined Pertwee to film a number of scenes for Part One. Shooting began at 7.45am with the shots of the TARDIS materialising (without its light glowing); these scenes were shot using dark filters over the cameras to give the impression of night, and visual effects mist added to the atmosphere. Originally scheduled next was Walsh's

opening sequence in which MSC crewman, Jack, is shot with an arrow and falls into one of the quarry's pools; the arrow was inserted into Walsh's costume and pulled out on a wire, with the sequence later being shown in reverse. The scene showing the Doctor being attacked by the Exxilons was filmed next, followed by the remaining scenes featuring Sarah, the Exxilons and the

Connections: Good shot!

► When the Exxilon probe makes a successful strike on a Dalek, the Doctor declares, "A hit! Yes, a palpable hit!" This is a misquote from Shakespeare's *Hamlet*, in which during a duel, Osric says, "A hit, a very palpable hit."



TARDIS (with the police box being shaken by a prop man to make its materialisation appear to be troubled). This day apparently caught up on the material scheduled for the Wednesday afternoon. The scenes with Sladen continued until 3.30pm, when the actress sprained her right ankle running across the muddy sand. Luckily, nearly all the shots of Sladen which Briant required had been captured on film, and the crew wrapped as planned.

The final location day was Monday 19 November, which was again spent at 'Bill's Pit'; this required Pertwee and his double, Walsh, plus stuntmen Faulkner and Marc Boyle as the two Exxilons whom the Doctor overpowers in the Part One fight. Day-for-night shooting was again used, with flaming torches also on hand.

The cast assembled for the readthrough of all four episodes at Room 601 of the BBC's Acton Rehearsal Rooms on Wednesday 21; rehearsals began the following day and continued until



Saturday 1 December. By now, cast and crew were aware that Letts, too, was leaving the series. Having seen *Doctor Who* through an uncertain transition into the 1970s and set new standards, Letts was keen to work on other drama shows. *Moonbase 3*, which Letts and Dicks had devised, had not been renewed after its first series had attained very low ratings, but scripts for John Lucarotti's three-part adaptation of CS Forrester's *Lt Hornblower* had been commissioned. By November, ATV script editor Philip Hinchcliffe had been appointed to succeed Letts at the end of the recording block, in the spring of 1974. During the rehearsal period, Shaun Sutton announced the BBC's drama plans for 1974, indicating that *Doctor Who* would be part of the line-up on offer.

Joining the cast for the studio recordings were Mostyn Evans as the Exxilon High Priest, and Arnold Yarrow as Bellal. Evans was cast for his voice, and had been used by Briant as Dai Evans in *The Green Death*

a few months earlier. Yarrow, a writer/actor who had also been a script editor on *Softly Softly: Task Force*, was cast due to his small stature; Letts had reasoned that the subterranean Exxilons would have adapted to life in tunnels. To prepare for his role as Bellal, Yarrow visited a zoo and studied the large-eyed bush babies, noting their alert-looking nature. Wisher had provided Dalek voices for both *Frontier in Space* [1973 – see Volume 19] and *Planet of the Daleks*, and had appeared in *The Ambassadors of Death*, *Terror of the Autons* [1971 – see Volume 16] and *Carnival of Monsters* [1973 – see Volume 19].

Studio days

There were various changes made to the script during rehearsals. Some dialogue between the Doctor and the MSC party prior to the arrival of the Dalek ship was dropped: Galloway was wary about the Doctor taking over, with the Doctor stating, “My only concern, Lieutenant, is for those dying millions.” Railton then said that they would be happy to join forces, although Galloway said he took his orders from Stewart. Also, part of the film sequence in which the Doctor met Railton and Galloway was cut; noticing the laser pistols in the men's belts, the Doctor asked why they didn't use them, leading Railton to explain about the power drain. This explanatory material was reworked and transferred to the scenes in the MSC dome.

Briant opted to use his two allocated studio days in a different manner to most directors. It was usual at this time to record the bulk of two episodes on the two different days, with camera rehearsals in the afternoons and actual recordings – largely in sequence – in the evenings.

Left:

Members of the Marine Space Corps expedition.

Connections: Wonderful

► The Doctor speculates that the Exxilon city must be “one of the seven hundred wonders of the universe”. This reference is inspired by the Seven Wonders of the Ancient World, as catalogued by the historian Herodotus (circa 484–425 BCE), the only one of which survives is the Great Pyramid of Giza in Egypt.



Briant’s approach to the recording schedule would mean that elements of all four episodes would be recorded in both studios, to save erecting any of the sets twice. Because of this disjointed nature and the technical complexity of the scripts, he convinced Letts to allow him to schedule camera rehearsals for all of his first studio day, and then record in three sessions on the second day. This method of working did not find favour with Jon Pertwee.

Monday 3 December, therefore, saw cast-only rehearsals in TC4 at Television Centre (originally scheduled as TC3) prior to recording on Tuesday 4. Unfortunately a number of problems were encountered on the first day. Most of the TARDIS set was missing, and the police box prop itself had not been delivered to the studio. Some of the smaller props, meanwhile, had been delivered to the wrong studio, and one of the backdrop gauzes was ripped. Briant decided to press ahead and rehearse out of sequence, starting with the sand dune scenes, but the Dalek props (the three 1960s props and the one remaining goon) were required for these, and they had not yet arrived. In addition, the inability to light the relevant sets caused Briant to lose 90 minutes of camera rehearsal.

The loss of rehearsal made work even more stressful on Tuesday 4. Three recording sessions were arranged: for 10.30am to noon, for 2.30pm to 5.30pm and then 7.30pm to 10pm. A photocall was held, with pictures taken of Bellal, the Daleks and the Doctor. The new method of recording proved very exhausting for cast and crew, and contributed to Pertwee’s

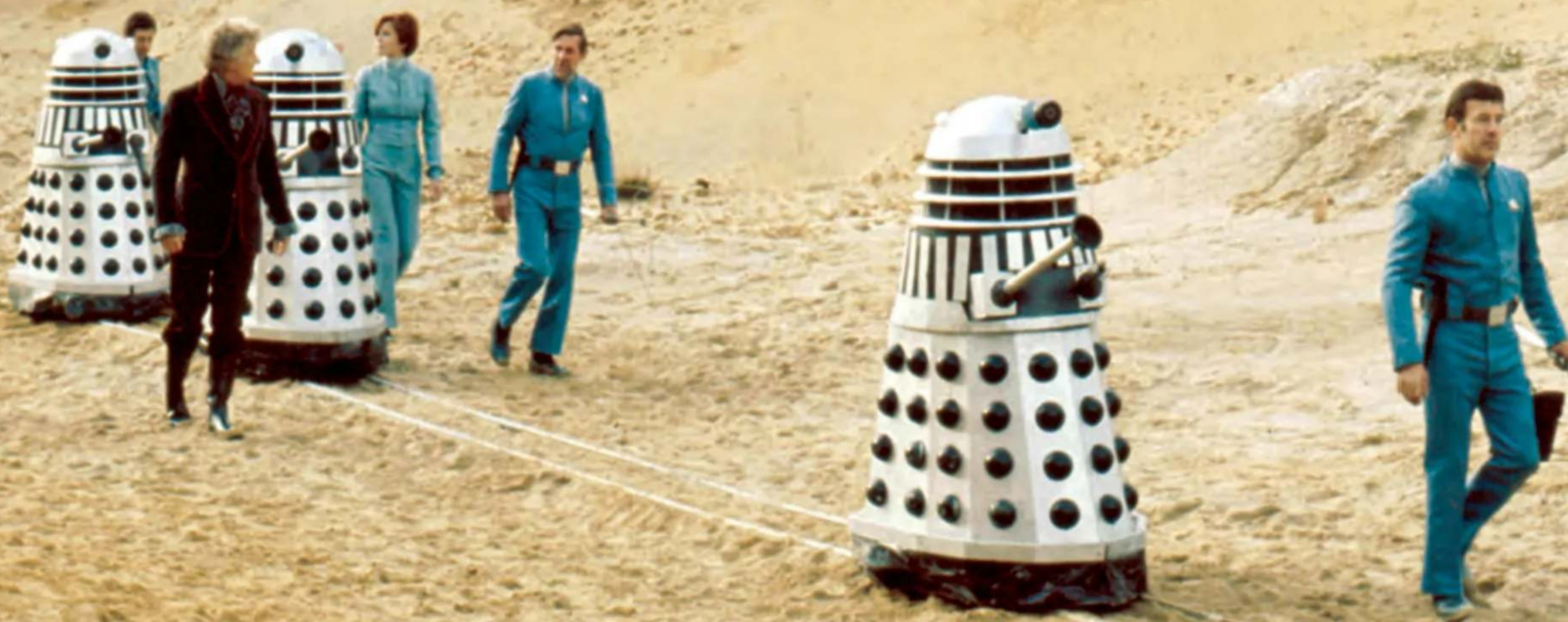
uneasiness in studio. Yarrow found his Bellal costume to be extremely restricting, but Pertwee was aware of this and would help to guide him in some scenes.

Recording in the morning session began with the Part One TARDIS scenes, using the set originally constructed for *The Three Doctors* [1972/3 – see Volume 19] augmented by a wooden cupboard, a storage chest (seen in serials such as *The Wheel in Space* [1968 – see Volume 12] and *The Mind Robber* [1968 – see Volume 13]) and the eagle lectern (seen in *The Claws of Axos* [1971 – see Volume 16] and *The Time Monster* [1972 – see Volume 18]). Minor modifications had been made to the console since its last appearance in *Planet of the Daleks*: a hole created in *The Time Monster* had been covered by a panel, and a number of lights were added to indicate the power failure. Small hexagonal lights were placed high on the roundel walls, and a crank handle fixture was placed near the exterior doors so that they could be opened manually. A small flash-charge was placed on the console to detonate on cue; a yellow Colour Separation Overlay (CSO) flat was used for the scanner, and Pertwee and Sladen’s voices were echoed to emphasise the ‘death’ of the TARDIS. For the sequence in which an Exxilon attacks

Right:

Sarah steps out of the TARDIS on to the planet Exxilon.





Sarah in the TARDIS, the creature was largely unseen and sacking placed around the camera lens showed Sarah from the alien's point of view. Recording then continued with the Part One night-time scenes showing the TARDIS in the sand dunes, before moving onto further Part One scenes set in both the sand dunes and the MSC dome. The Earth party's base was a composite model electronically inserted into the main sand dune set via CSO.

In the sand dunes

Afternoon recording continued with more scenes in the dunes and outside the dome for Part One, before moving onto the sequences showing the Daleks emerging from their spaceship. For these scenes, one of the dummy Daleks from *Planet of the Daleks* was painted in the Daleks' new silver colours to join the three working casings; so all four Daleks could emerge from the spaceship in Part One, a stagehand simply pushed the dummy into shot behind its compatriots. Recording continued with the Dalek spaceship and sand dune scenes for Part Two; CSO was also used for the Dalek spaceship, with a

new version of Visual Effects' pre-filmed model appearing in studio (the first having already been blown up). Recording breaks were scheduled so the Dalek guns could be changed before recording scenes in the dunes for Parts Two and Four. Walsh performed a stunt fall from a ledge as the Exxilon shot by the Daleks in Part Two. Various other scenes in the sand dunes for Parts Three and One included establishing shots of characters approaching the city; a second version of the city model (the first having been destroyed for the pre-filmed sequences) had been brought into studio with CSO again used to place it behind the actors; a star filter on the camera emphasised the beacon's pulsing light. The city model, carved out of blocks of Jablite (polystyrene), was so big that it had to be made in two halves and then joined together once it was in the studio. There were further scenes among the dunes and outside the Dalek ship, including the

Above:

To allow them to move across the sand, the Dalek props were mounted on rails.

Connections: Spend a penny

▶ The Doctor uses a five piastre piece to test the electrically charged floor pattern in the Exxillon city. The piastre, which has its origin in the Italian for 'thin metal plate', is the name given by Venetian traders to Spanish and Hispanic American pieces of eight, or pesos, in the sixteenth century.

Connections: Nursery rhyme

► In Part Three of the story, when the Doctor and Sarah are being pursued by the Daleks in the tunnels, the music score references the traditional nursery rhyme *Three Blind Mice*.



Happy holidays

► In a jolly mood at the start of the story, the Doctor is preparing for his holiday and sings the 1907 music hall song, *I Do Like to Be Beside the Seaside*, written by John A Glover-Kind and popularised by singer Mark Sheridan who first recorded his rendition in 1909.



Right:

The Exxilon city manufactures its own defences.

Part Four night-time scenes showing Sarah and Jill at the mining site.

The evening session began with recording of the scenes in the great cavern and its adjoining cell for Parts One and Two. Point-of-view shots were again used where the Doctor is overpowered in Part Two. The dome scenes for Parts One and Two were recorded next; these included the Doctor being shown colour photographs of the model city. As a consequence of the rehearsal problems, the recording overran by 20 minutes.

Rehearsals began again on Thursday 6 December and continued until Saturday 15 December; by now a series of industrial disputes meant that power cuts were

scheduled along with limited working hours to conserve energy and resources.

On Saturday 8 December Radio 4's *Today* morning magazine featured Terry Nation chatting to Denis Frost about the tenth anniversary of *Doctor Who* with Dalek voices from host Michael Aspel; Nation recalled the creation of the Daleks in 1963 and indicated that his popular monsters would be back for a four-part story in February.

As before, for the second block, camera rehearsals took up Monday 17 in studio TC3 (planned as TC6), with recording on Tuesday 18 only in three sessions. Recording began with scenes set inside the Dalek spaceship for Parts Two and Three; this had been designed by Colin Green along the lines of the technology seen in the early 1960s Dalek serials. For

the Part Two scene where the Daleks test their new weaponry a 'baby TARDIS' was used as the Daleks' target; a sheet of Plexiglas protected the camera crew from the shots (the script had indicated that the Daleks should simply fire on a 'small object on bench'). The crew then moved to the group of sets which formed the rock tunnels seen in Parts Two and Three; here, attempts to use the FAP effect on the subterranean Exxilon costumes worked successfully, whereas bright studio lighting in the previous session had diminished the effect. The city probe prop appeared in studio for the cliffhanger of Part Two; flash charges were placed on the rock walls and an exploding prop Dalek was used as the probe's shots hit home.

The remainder of recording was taken up with scenes involving the city, starting with the scenes on the exterior section of wall for Parts One, Three and Four. At the suggestion of Letts, FAP was again used on the symbols and panels on the walls, making them glow on cue, and the Dalek



point-of-view tube was re-employed at the start of Part Four. A wind machine was used to simulate high-altitude gusts of air in close shots of Fox and Lamont during Galloway and Hamilton's scaling of the city in Part Four.

CSO effects

Part Four's city interior sets were extensively reused, with one room doubling for several different chambers (the first with the maze was also the room of the mental assault, for example). The maze on the wall also used FAP, and the corridors made use of stock wall dividers which had previously appeared in *The Time Monster*. For the sequence involving the deadly patterned floor, a spark generator image was superimposed over both the Doctor's five piastre piece and the Dalek which attempted to cross the area. Gunshots tore through a paper version of the floor pattern, and these shots were crossfaded back to an undamaged version in order to show the city repairing itself. The city control room had a large yellow CSO screen on which the seated Exxilon figure monitored the Doctor and Bellal. The mental attack on the Doctor and Bellal used camera lenses to give multiple, distorted images, reflected off Mirrorlon, with CSO effects and also re-colourising using a four-level colour synthesiser.



Left: Galloway and Hamilton plant a bomb around the energy-draining beacon.

When the Doctor and Bellal arrive at the control room, a roll-back-and-mix effect was used to show the wall vanishing, with a similar effect making the slumped Exxilon figure disappear; this part had earlier been played by Terry Walsh who had replaced an extra booked for the day who had been unable to keep still. CSO and inlay was used to make the two antibodies appear; one of these was Walsh who, wearing a bulletproof vest beneath his costume, was able to have the Daleks fire blanks at him. One of the zombie figures also pulled a gun-arm out of one of the Dalek casings.

With recording completed, the cast and crew had a break over Christmas and New Year before production began on *The Monster of Peladon* [1974 – see page 78] in early January 1974. One of the newly repainted Daleks made its BBC1 début on the Friday 21 December 1973 edition of *Pebble Mill at One* alongside Second Doctor actor Patrick Troughton, Bernard Wilkie, young fan Matthew Jones (son of Paul, who had featured in *Radio Times*) and a host of other monsters. ■

PRODUCTION

Tue 13 Nov 73 ARC Sand Pits, Gallows Hill, Dorset; Bill's Pit [Sand Dunes: Mining Pit area]

Wed 14 Nov 73 ARC Sand Pits: Bill's Pit [Sand Dunes: Mining Pit area]

Thu 15 Nov 73 ARC Sand Pits: Dixie's Pit [Sand Dunes: Ambush/Battle sequence]

Fri 16 Nov 73 ARC Sand Pits: Bill's Pit [TARDIS; Sand Dunes; Skyline: Boulder]

Mon 19 Nov 73 ARC Sand Pits: Bill's Pit [Skyline: Fight]

Mon 3 Dec 73 Television Centre Studio 4: camera rehearsals

Tue 4 Dec 73 Television Centre Studio 4:

TARDIS; Sand Dunes; Ext Dalek Spaceship; The City; The Great Cavern; Large Cell; Dome

Mon 17 Dec 73 Television Centre Studio 4: camera rehearsals

Tue 18 Dec 73 Television Centre Studio 4: Dalek Ship; Rock Tunnels; City Wall; First Room; Corridor; Central Room

Post-production

During post-production, a small amount of dialogue was cut from the start of Part Two; here, Railton told Galloway and Hamilton that he was still in command, and so he would make the decision to co-operate with the Daleks. Part Two was edited on Monday 7 January 1974, Part Three on Saturday 12, and Part Four on Tuesday 15. It was discovered that Part Three was running short while Part Four was over-length. Consequently, the cliffhanger between the two episodes was moved from the direct threat to the Doctor and Bellal of the Daleks cornering them in the alcove, to a more passive sequence showing the duo finding the patterned floor – a cutaway

Right:
Subterranean
Exxilons.



shot of which was inserted to conclude the episode. Several other cuts were made: as Galloway and Hamilton started to climb up the city walls, Galloway observed that only a handful of Daleks were able to dominate the whole planet.

Hamilton said that they should have acted sooner – now they have left their opposition too late. Galloway, however, was not so sure. The end of the next scene was cut: as a Dalek approached where Jill was furtively talking to Sarah, Jill told Sarah that she could not run or the Dalek would see her. Sarah flattened herself behind the rock as the Dalek said that it had heard voices. At the beacon summit, the end of the Galloway/Hamilton scene was removed; Galloway had decided to keep one of the bombs, although he did not know how to use it yet. The two men then made a great show of pretending to set the device. Close-ups of the timing mechanism on the bombs were cut, along with shots of Hamilton checking his watch.

Orchestral tam-tam

To emphasise the Daleks' loss of power, Briant elected to use a style of music score different to the electronic/conventional mixes then favoured by the collaborations between Dudley Simpson and Dick Mills of the BBC Radiophonic Workshop. On Monday 3 September, Briant requested the services of Carey Blyton, who had previously scored *Doctor Who and the Silurians*, to compose tracks for the serial. Blyton disapproved of the use of synthesisers to provide the incidental music on *Doctor Who* as he felt it



was depriving musicians of work. With this in mind, the London Saxophone Quartet – formed in late 1969 – was contracted to perform the score with their line-up of Christopher Gradwell, Hale Hambleton, David Lawrence and Paul Harvey. They were joined by a percussionist to play an orchestral tam-tam. After an initial meeting in October and two playback sessions in early January, the first music recording session was held on Sunday 20 January 1974 at the BBC's Lime Grove Studios between 3pm and 6pm; Carey conducted the four saxophonists (doubling on two basset horns and two bass clarinets) and percussionist to record around 12 minutes of music for Parts One and Two. These first two episodes then had radiophonic elements added at Maida Vale on Wednesday 23. From 3pm to 6pm on Sunday 27, another session was held to create about 10 minutes of music for Parts Three and Four; radiophonic elements for these were added on Thursday 31.

Dick Mills of the BBC Radiophonic Workshop was assigned to produce

the special sounds on the story during November 1973. For the Dalek spaceship interior in Part Four, Mills used the original Dalek city sound effects from *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. Some stock Peruvian temple music was also used over shots of the city in Parts One and Three. Michael Briant invited Julian Fox and Joy Harrison into the editing rooms one Sunday for work on Part Four; when Fox observed that the destruction of the city was like the death of a living brain, Fox, Briant and Harrison recorded suitable screams to be added over the model shots.

Blyton also wrote some 'dog Latin' lyrics for the Exxilons' chanting which were recorded by Mostyn Evans. For example, the first verse ran: 'Ex surge quare obdormis shuba?/Ex surge et ne repellas finem:/Quare faciem tu am avertis,/Oblivisceris tribulationem nostram'. This translated as 'Arise, Shuba, why do you sleep?/Arise and do not abandon us./Why do you turn away/and forget our troubles?' ■

Above:

The Doctor, the Marines and the Daleks are forced into an uneasy alliance.

Publicity

Right:

The Exxilons have a Dalek barbecue.

Below:

Peter Brookes' *Radio Times* illustrations.



▶ The involvement of the London Saxophone Quartet on the score for *Death to the Daleks* was emphasised by Robert Nowell's article *Sax appeal* in *The Guardian* on Saturday 2 February.

▶ Illustrations by artist Peter Brookes accompanied *Radio Times* listings for the serial; these showed Sarah running from an Exxilon; a group of Daleks; Bellal; and the Doctor. On Saturday 9 March, an extract from Part Three – the episode due for broadcast that afternoon – was previewed on *The Afternoon Programme*.

▶ The day the serial began transmission, *The Sun's* Chris Kenworthy penned a piece about how he found the Daleks boring, with further comments about how the programme in general appeared rather ineffectual. There were other newspaper items around this time in which Nation fielded awkward questions about both lady Daleks and Mrs Who, and it was also pointed out that 'dalek' means 'far and distant thing' in Serbo-Croat.

5.30 Colour
Dr Who
starring Jon Pertwee
in
Death to the Daleks
A new four-part story
by TERRY NATION
1: The Doctor
promises Sarah a trip
to a 'paradise
planet.' But
when they arrive
the Tardis suffers a
mysterious breakdown.
There are strange
horrors lurking in the darkness
outside . . . Then the Doctor's
oldest enemies come on the scene.
Spaceman.....TERRY WALSH
Dr Who.....JON PERTWEE
Sarah Jane Smith
ELISABETH SLADEN
Lt Dan Galloway...DUNCAN LAMONT
Capt Richard Railton
JOHN ABINERI
Lt Peter Hamilton.....JULIAN FOX
Jill Tarrant.....JOY HARRISON
Cmdr Stewart.....NEIL SEILER
High Priest.....MOSTYN EVANS
Dalek voices.....MICHAEL WISHER
Dalek operators
JOHN SCOTT MARTIN
MURPHY GRUMBAR, CY TOWN

Incidental music by CAREY BLYTON
and played by the
LONDON SAXOPHONE QUARTET
Masks designed by L. ROWLAND WARNE
Script editor TERRANCE DICKS
Designer COLIN GREEN
Producer BARRY LETTS
Director MICHAEL BRIANT
The Dr Who RADIO TIMES SPECIAL
- 68 full colour, action-packed
pages - is on sale now, price
30p, from newsagents

5.30 Colour
Dr Who
starring
Jon Pertwee
in
**Death to
the Daleks**
A four-part story
by TERRY NATION
2: The Doctor
and his
friends are
forced into
an alliance
with the
Daleks. But
already the
Daleks plan treachery. Sarah is
sentenced to be sacrificed by the
Exxilons.
Dr Who.....JON PERTWEE
Jill Tarrant.....JOY HARRISON
Dalek voices.....MICHAEL WISHER
Dalek operators.....JOHN SCOTT MARTIN
MURPHY GRUMBAR, CY TOWN
Capt Richard Railton.....JOHN ABINERI
Lt Dan Galloway.....DUNCAN LAMONT
Lt Peter Hamilton.....JULIAN FOX
Sarah Jane Smith.....ELISABETH SLADEN
High Priest.....MOSTYN EVANS
Cmdr Stewart.....NEIL SEILER
Bellal.....ARNOLD YARROW

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5.30 Colour
Dr Who
starring
Jon Pertwee in
Death to the Daleks
A four-part story
by TERRY NATION
3: Escaping
through the tunnels,
the Doctor and
Sarah find an un-
expected ally. As the Daleks con-
tinue to hunt for him, the Doctor
enters the forbidden City.
Dr Who.....JON PERTWEE
Sarah Jane Smith
ELISABETH SLADEN
Bellal.....ARNOLD YARROW
Dalek operators
JOHN SCOTT MARTIN
MURPHY GRUMBAR, CY TOWN
Dalek voices.....MICHAEL WISHER
Gotal.....ROY HEYMANN
Lt Dan Galloway.....DUNCAN LAMONT
Lt Peter Hamilton.....JULIAN FOX
Jill Tarrant.....JOY HARRISON

Incidental music by CAREY BLYTON
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Producer BARRY LETTS
Director MICHAEL BRIANT
The Dr Who RADIO TIMES SPECIAL
- with full details on how to
make your own Dalek - is on
sale now, price 30p, from
newsagents

5.35 Colour
Dr Who
starring Jon Pertwee
in **Death to the Daleks**
A four-part story
by TERRY NATION
4: The Doctor
matches his wits
with the City's brain,
with death as the
penalty for failure.
Sarah and Jill risk their lives in
an attempt to trick the Daleks.
Dr Who.....JON PERTWEE
Bellal.....ARNOLD YARROW
Dalek voices.....MICHAEL WISHER
Dalek operators.....JOHN SCOTT MARTIN
MURPHY GRUMBAR, CY TOWN
Sarah Jane Smith
ELISABETH SLADEN
Jill Tarrant.....JOY HARRISON
Lt Dan Galloway.....DUNCAN LAMONT
Lt Peter Hamilton.....JULIAN FOX
Zombies.....TERRY WALSH
STEVEN ISMAY

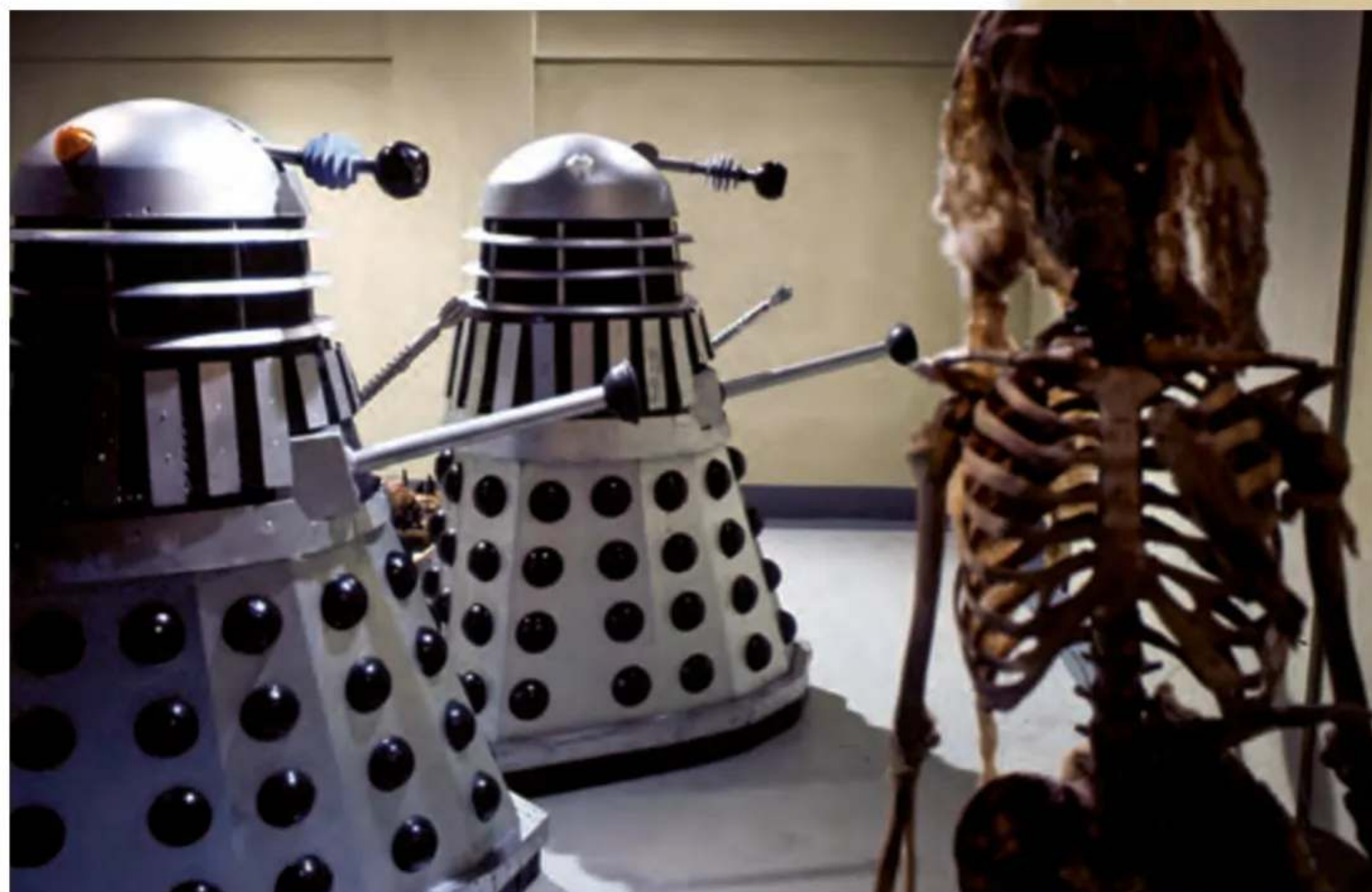
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Broadcast

▶ Despite a high rating for Part Three which placed it in the week's Top 20 programmes, audiences for *Death to the Daleks* were generally down on those for *Invasion of the Dinosaurs*, although the audience reaction index remained reasonable. Against *Doctor Who*, LWT and most ITV regions were broadcasting *Reg Varney*, while other areas aired *Candid Camera* (Yorkshire/Granada/Tyne Tees/Border), the popular martial-arts western *Kung Fu* (Southern) and *Sportscast* (Ulster).

▶ As with the later episodes of *Invasion of the Dinosaurs*, *Death to the Daleks* was shown on BBC1 Cymru a day later than the rest of the network on the Sunday afternoon (when the rest of BBC1 was generally showing an old movie).

▶ Part One of the serial was discussed on Wednesday 27 February at the BBC's weekly programme review meeting, attended by senior management. Director of programmes Alasdair Milne commented that two sequences had been "very frightening", and head of features Aubrey Singer thought it was a very good start to the new story. Bill Slater, the head of serials, noted that the story had a special warning following a letter received by the BBC from a mother whose two-year-old son had been frightened by the series; Huw Wheldon, the managing director of television, was concerned about this,



feeling that family shows should not need to carry such warnings.

▶ In the following week's meeting, Part Two was discussed, and Monica Sims, the head of children's programmes, agreed with Alasdair Milne that this was "an exceptionally frightening adventure". She particularly found "the people in the flowing robes" to be "disturbing", and pointed out that, according to her figures, nearly 50% of *Doctor Who*'s viewers were aged between five and seven. She felt that a later time slot for the series would be more appropriate. However, others present at the meeting tended not to agree with Sims, with Bryan Cowgill, head of sport and outside broadcast, saying that his four-year-old son was not frightened by *Doctor Who* at all. At the next meeting on Wednesday 13 March, Aubrey Singer again commented that Part Three had been a good episode.

Above:

The Daleks get down to the bare bones of their plan.

DEATH TO THE DALEKS

STORY 72

Right:
The Exxilons
are watching...

- From 1974, BBC Enterprises offered *Death to the Daleks* for overseas sale as either colour videotapes or monochrome 16mm film recordings. In Australia, ABC received the serial in September 1974 and cleared it for broadcast with a ‘G’ rating after two cuts had been made (the removal of Part One’s opening film sequence showing the spaceman being speared, plus the shock close-up of Bellal from Part Three). New Zealand first broadcast the show from August 1976. Hong Kong and Swaziland purchased the programme in 1978; TV Ontario in Canada also first aired the serial in 1978. The serial was sold to North America around 1982, where it also aired as a compilation of one hour, 35 minutes’ duration. The serial was also sold to the United Arab Emirates, Brunei and Saudi Arabia.
- Death to the Daleks* was considered for a summer 1980 repeat in the UK as part of then producer John Nathan-Turner’s desire for ‘past Doctor’ reruns. The BBC Videotape Archives had lost the tape of Part One of the story during the late 1970s, although this fact was not registered for some years; however, a studio recording of the afternoon of



Tuesday 4 December 1973 survived intact. In the early 1980s, a 525-line NTSC print of the missing episode was returned to the BBC. In 1991, a member of the Amateur Television Society came forward with a 625-line two-inch copy of Part One, from which the BBC took a D3 copy. Also in 1991, all four episodes, in the 625-line format, including the uncut Part One, were returned to the BBC from the United Arab Emirates. A copy of the serial is also held by the National Film and Television Archive.

- Germany purchased the show in the late 1980s. UK Gold broadcast the serial in both episodic and compilation versions from December 1993. BBC Prime broadcast the serial from 1997 and it aired on the Horror Channel from May 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 23 February 1974 ¹	5.30pm-5.55pm	BBC1	24' 32"	8.1M (49th)	61
Part Two	Saturday 2 March 1974 ¹	5.30pm-5.55pm	BBC1	24' 25"	9.5M (30th)	-
Part Three	Saturday 9 March 1974 ¹	5.30pm-5.55pm	BBC1	24' 24"	10.5M (20th)	61
Part Four	Saturday 16 March 1974 ¹	5.30pm-5.55pm	BBC1	24' 35"	9.5M (21st)	62

¹ BBC1 Cymru transmitted the serial at 4.45pm (scheduled 4.50pm) on 24 February, 4.55pm (scheduled 4.50pm) on 3 March, 3.50pm on 10 March and 4.15pm on 17 March

Merchandise

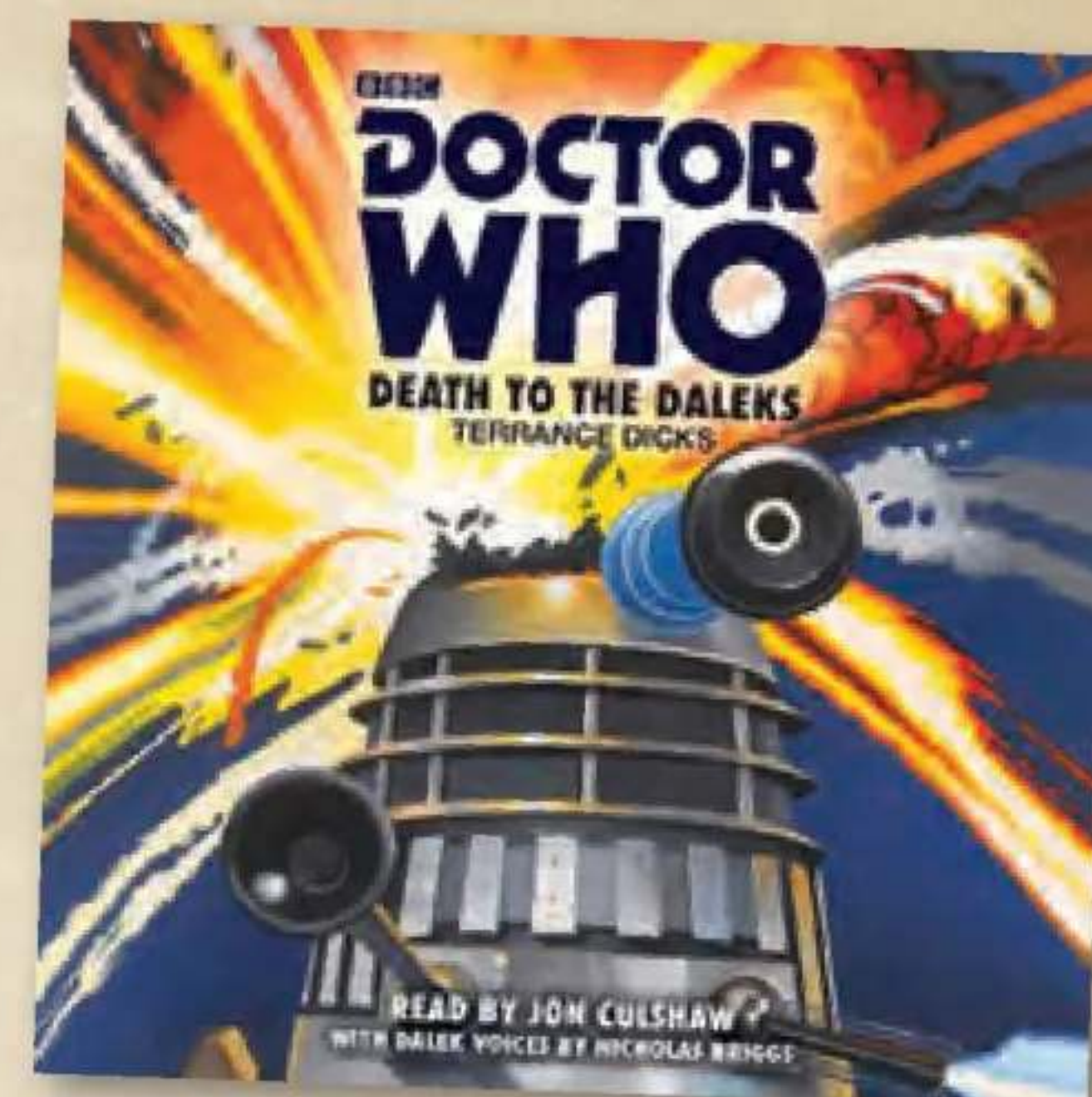
Terrance Dicks' novelisation, *Doctor Who: Death to the Daleks*, was issued in paperback by Target Books in July 1978, with a WH Allen hardback in August; both bore a Roy Knipe cover painting of an exploding Dalek which was later much used in WH Allen promotional material and issued as a poster in 1984. The book was reissued in April 1991 with a new cover by Alister Pearson. The novelisation was produced as

a BBC Audiobook read by Jon Culshaw in March 2016.

BBC Enterprises released a compilation version of *Death to the Daleks* on videotape in July 1987. The serial was re-released by BBC Video in February 1995, this time in episodic form; despite a 'complete & unedited' tag, the tape did in fact contain a number of minor edits.

Sections of the existing studio spool appeared on the BBC Video documentary *More Than 30 Years in the TARDIS* in November 1994.

The DVD of *Death to the Daleks* was released in June 2012 by 2|entertain and came with the following special features:

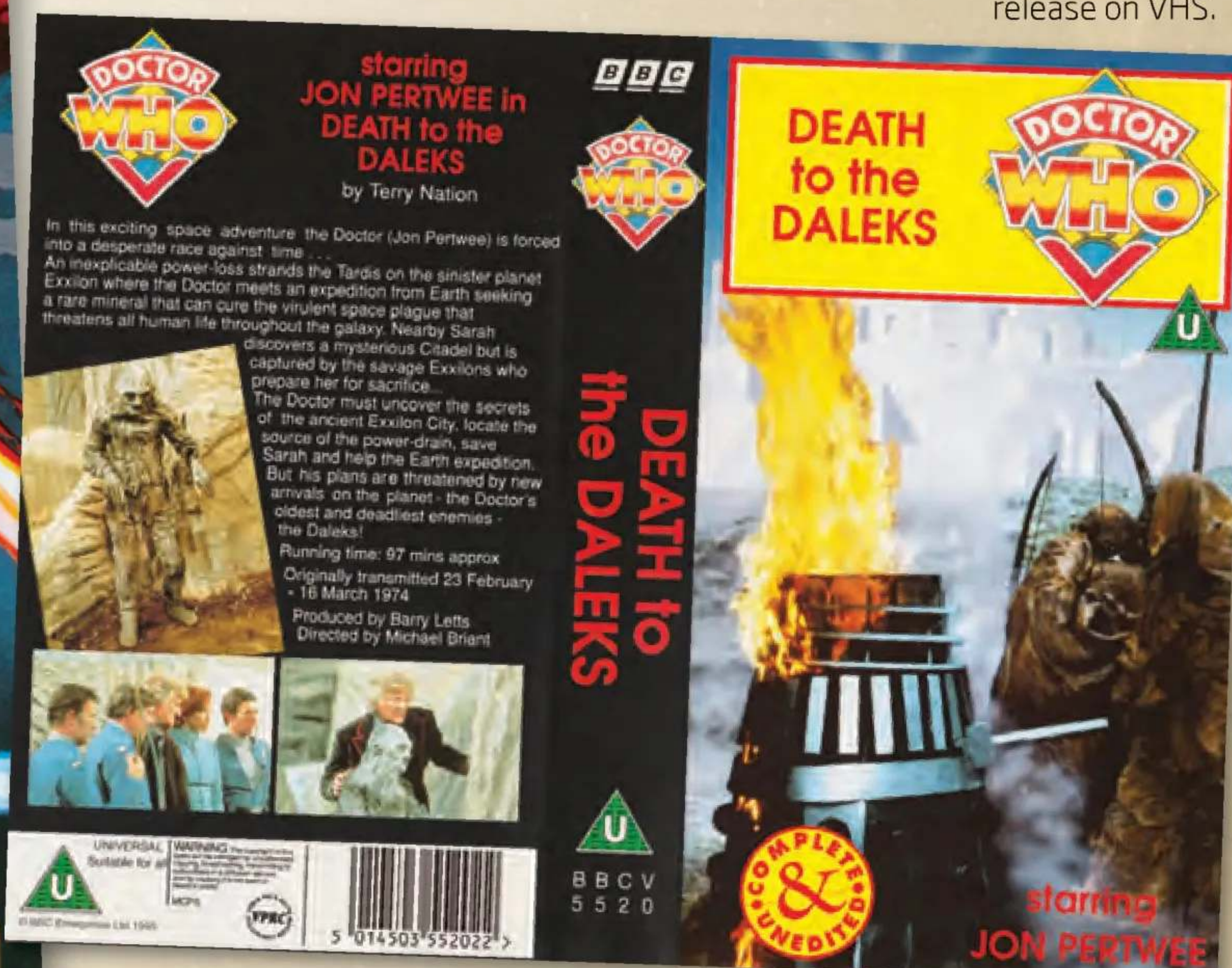
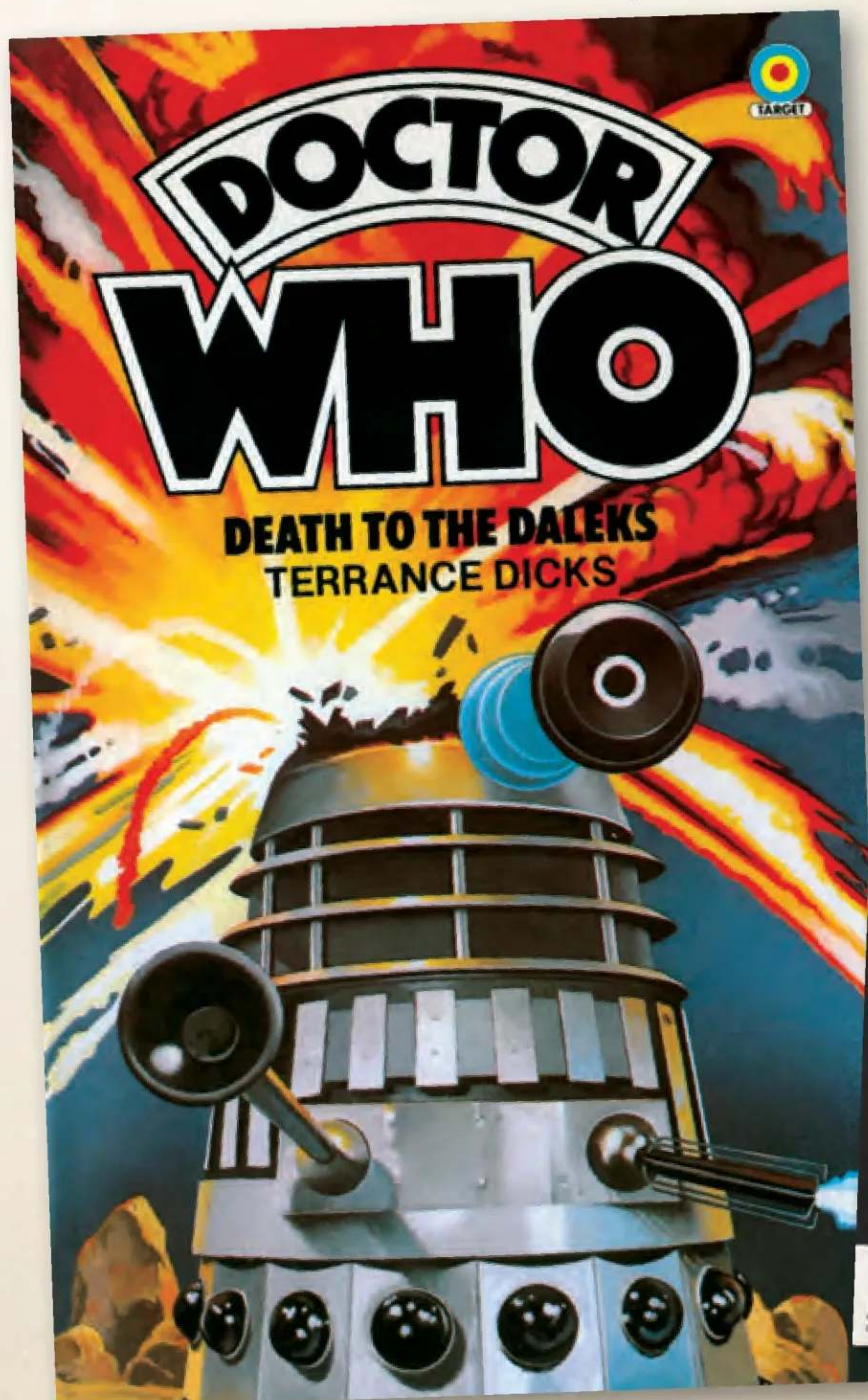


Above and left:

The audiobook and novelisation featuring Roy Knipe's illustration.

Below:

The 'unedited' release on VHS.



DEATH TO THE DALEKS

STORY 72

Right:

Lee Binding's cover for the DVD release.

Far right:

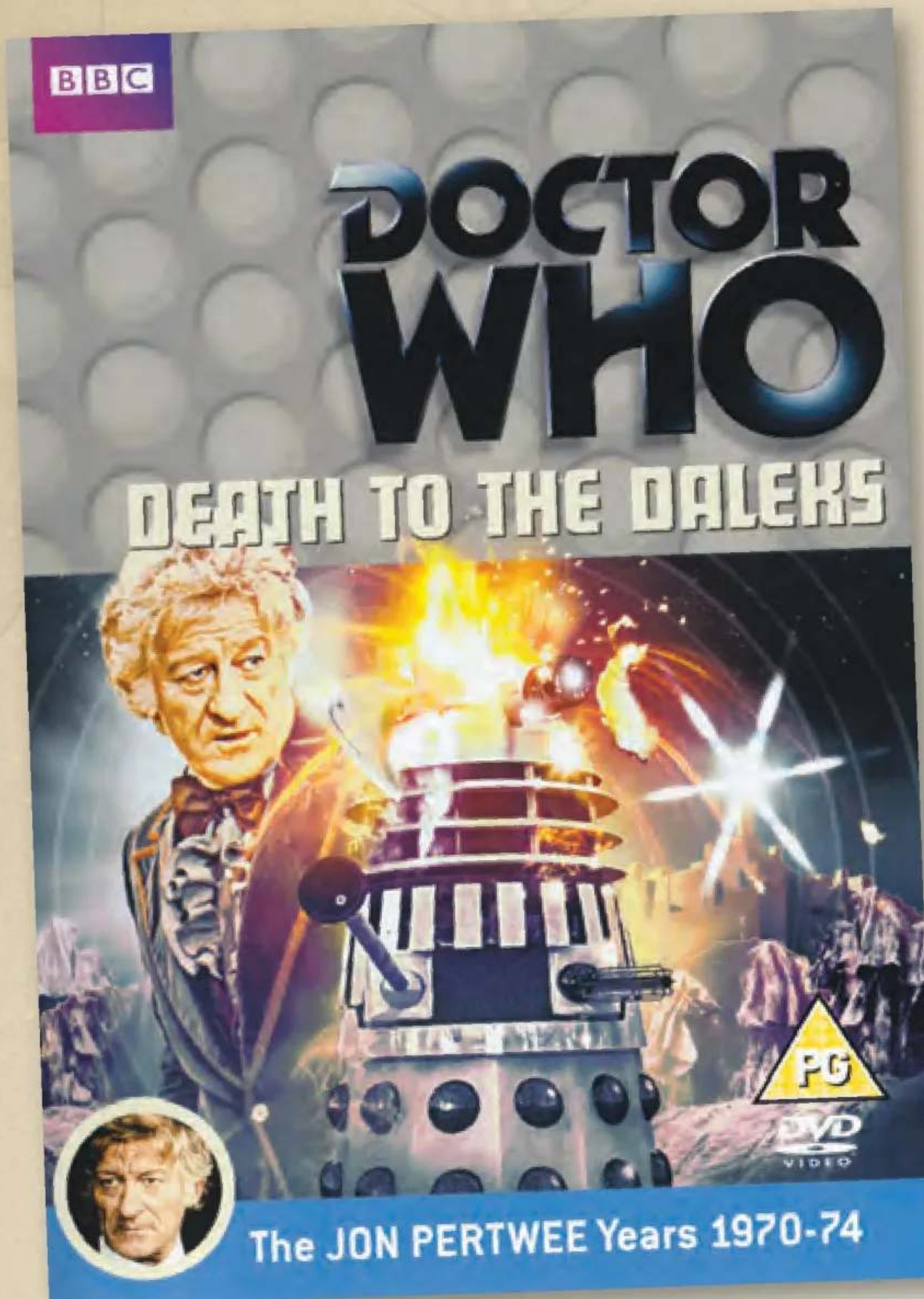
Carey Blyton's rescored suite of music was released by Upbeat Classics.

Far right:

Character Options' *Death to the Daleks* figures.

Right:

Eaglemoss' *Death to the Daleks* figurine.



- ▶ **Commentary** moderated by Toby Hadoke, with Julian Fox, Richard Leyland, Michael Briant, L Rowland Warne, Dick Mills, Cy Town
- ▶ **Beneath the City of the Exxilons: Making Death to the Daleks** - featuring Nicholas Briggs, Richard Leyland, Michael Briant, Julian Fox, L Rowland Warne, Arnold Yarrow
- ▶ **Studio Recording** - raw material from Tuesday 4 December 1973
- ▶ **On the set of Dr Who and the Daleks** - material from an edition of *Movie Magazine* made by TWW in 1965 with contributions from Marcus Hearn, Jason Flemyng, Anthony Wayne and Bryan Hands
- ▶ **Easter Egg** - clean opening and closing titles
- ▶ **Photo Gallery**
- ▶ **Doctor Who Stories: Dalek Men** - interviews with John Scott Martin and Nicholas Evans recorded for *The Story of Doctor Who* in 2003

The serial was also available on DVD as part of issue 114 of the *Doctor Who – DVD Files*, published by GE Fabbri in May 2013.

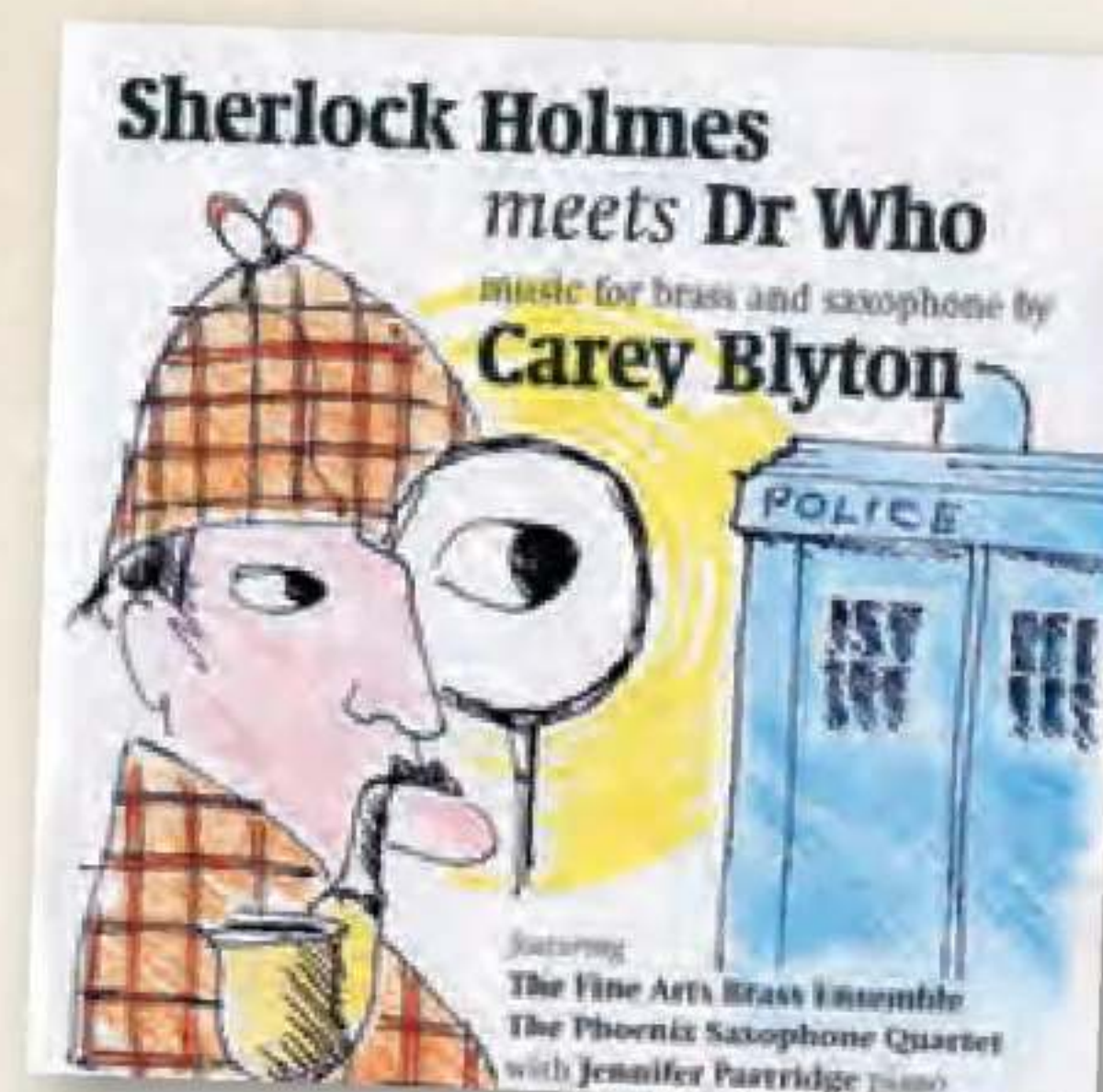
In May 1978 BBC Records released the LP/cassette *Doctor Who Sound Effects No 19* as part of the BBC's *Sound Effects* collection. The tracks from *Death to the Daleks* were: *The Central Control Room in Exillon City* [sic] and *The Dalek Control Room*. A rescored suite from *Death to the Daleks* was included on Upbeat Classics' CD *Sherlock Holmes meets Dr Who* by Carey Blyton in July 1999. Incidental music from the serial was also featured on Silva Screen's four-CD *Doctor Who – The 50th Anniversary Collection* in December 2013, and on the 11-CD version, along with sound effects from the serial, in September/November 2014.

A range of metal miniatures were available from Harlequin Miniatures between November 1997 and August 1998. These included a Dalek, an

Engineer Dalek and an Exxilon. In 2011,

This Planet Earth produced full-size Dalek prop replicas. Each replica cost £2,995.

Character Options produced a *Death to the Daleks* Sound FX and Speech Dalek in July 2012. A figurine of a Dalek from *Death to the Daleks* was available as part of Eaglemoss' *Doctor Who Figurine Collection* in issue 83 in October 2016. ■



Cast and credits

CAST

Jon Pertwee Doctor Who
with
Elisabeth Sladen Sarah Jane Smith
Duncan Lamont Dan Galloway²
John Abineri Richard Railton² [1-2]
Neil Seiler Commander Stewart [1-2]
Julian Fox Peter Hamilton²
Joy Harrison Jill Tarrant
Mostyn Evans High Priest [1-2]
Arnold Yarrow Bellal [2-4]
Roy Heymann Gotal [3]
Michael Wisher Dalek voices
John Scott Martin, Cy Town, Murphy Grumbar³ Dalek Operators
Terry Walsh Spaceman¹ [1]
Terry Walsh, Steven Ismay Zombies¹ [4]

¹ Not billed on screen, billed in *Radio Times*

² *Radio Times* billings are Lt Dan Galloway, Capt Richard Railton and Lt Peter Hamilton

³ Incorrectly credited as 'Murphy Grunbar' on all four episodes

UNCREDITED

Steven Ismay, Kevin Moran Exxilons
Marc Boyle, Max Faulkner Stuntmen/Exxilons
Bob Blaine, Leslie Bates, Roy Pearce, Terry Denville, David Rolfe, Derek Chafer, Nigel Wynder, Dennis Plenty, Mike Reynel, Terry Sartain Exxilons
Tex Fuller Exxilon Messenger
Roy Heymann Jebal
Terry Walsh Stuntman/Burning Exxilon/
Stunt Double for Doctor Who

CREDITS

Written by Terry Nation
Fights arranged by Terry Walsh
Title Music: Ron Grainer
and BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Music composed and conducted by Carey Blyton
and played by The London Saxophone Quartet
Special Sound: Dick Mills
Visual Effects: Jim Ward⁴
Masks: John Friedlander⁴
Costume Designer: L Rowland Warne⁴
Make-Up: Magdalen Gaffney⁴
[uncredited: Cynthia Goodwin on film]
Film Cameraman: Bill Matthews⁴
Film Sound: Bill Chesneau⁴
Film Editor: Bob Rymer⁴
Studio Lighting: Derek Slee⁴
Studio Sound: Richard Chubb⁴
Script Editor: Terrance Dicks
[uncredited: Robert Holmes]
Designer: Colin Green
Producer: Barry Letts
Directed by Michael Briant
BBC © 1973

⁴ Credited on Parts One and Four

Left:
The Exxilons
take aim.



Profile

JOHN ABINERI

Richard Railton

Though known for playing European characters, John Frederick Abineri was raised in Wembley Park, Middlesex. Born 18 May 1928, his exotic name came from his father Alfred, a Viennese bank clerk. Mother Dorothy (née Fulford) was the elder sister of Alfred's deceased first wife, Hilda.

John initially studied economics, but during National Service his love of drama grew while running theatres rehabilitating servicemen. On demob he trained at Bristol Old Vic Theatre School, before graduating to the London Old Vic company for its 1951/2 season, taking minor roles in *Timon of Athens*, *Tamburlaine the Great* and *King Lear*.

Departing for Perth Rep, within two months he was engaged to leading lady Hilary Bamford, marrying December 1952. From 1952-5 he took leads in *Colombe*, *Romeo and Juliet*, *Leap in September*, *Spring at Marino*, *The Queen's Comedy* and *Strike a Good Match*. Then relocating to south-west England, Abineri joined Cardiff Rep.

His TV début came as Oswald in classic serial *The Children of the New Forest* (1955) and children's series remained a strand of his career, including *The Racketty Street Gang* (1961), *Garry Halliday* (1962), *Orlando* (1967), *Castors Away!* (1968), *Kim & Co* (1975), *The Legend of Robin Hood* (1975) and *The Boy Who Won the Pools* (1983).

His name saw him asked to play 'foreign' parts, thus Abineri taught himself German, French, Italian and Russian. Playing a Nazi Kapitan in TV play *Cross of Iron* (1961)



cast the die for many such roles. He even selected a photograph in Nazi uniform for actor's directory *Spotlight* in 1963. Further Nazi roles came in *The Wednesday Play: The July Plot* (1964) and movies *The Password is Courage* (1962), *Operation Crossbow* (1965) and *The McKenzie Break* (1970).

Other wide-ranging Europeans included Italian café owner Mario in *Emergency Ward 10* (1963-5), a French villain in *Pegasus* (1969), a sinister German official in *Play for Today: The Executioner* (1980), a KGB interrogator in *Spy!* (1980), a Russian historical role in *The White Guard* (1982) and a Police Kommandant in *A Perfect Spy* (1987).

Euro-centric film roles included *Funeral in Berlin* (1966), *The Assassination Bureau* (1968), *Diamonds Are Forever* (1971), *Around the World in 80 Days* (1989) and *Death Train* (1993).

Popular 1950s and 60s TV roles came in *No Hiding Place* (six times from 1959), *The Third Man* (1959), *It's Dark Outside* (1964), *R3* (1965), *Redcap* (1965), *The Rat Catchers* (1966/7), *The Baron* (1966/7), *Detective* (1968), *The Troubleshooters* (1969), *Special Branch* (1969) and *Strange Report* (1969).

The 1970s brought parts in *Paul Temple* (1970), *The Onedin Line* (1971 and 1978),

General Hospital (1972), *Callan* (1972), *Z Cars* (1974), *Crown Court* (1974/5), *Thriller* (1975), *Barlow* (1975) and *Flambards* (1979).

Emmy-nominated for his role of Chingachgook in the Sunday serial *The Last of the Mohicans* (1971), he reappeared in sequel *Hawkeye, the Pathfinder* (1973). Their director David Maloney cast him in children's thriller *The Witch's Daughter* (1971) and Norwegian mystery *Maelstrom* (1985). Abineri played another Native American character in *Playhouse* entry *Hawkwing* (1982).

Death to the Daleks director Michael Briant gave him a role in *A Tale of Two Cities* (1980), while other 1980s work included *Bergerac* (1983/90), *Maigret* (1988), and *The Bill* (1989/94). Latter parts came in *Casualty* (1995), and *September Song* (1995).

Four *Doctor Who* roles included Van Lutyens in *Fury from the Deep* [1968 – see Volume 12], General Carrington in *The Ambassadors of Death* [1970 – see Volume 15] and Swampie leader Ranquin in *The Power of Kroll* [1978/9 – see Volume 30].

Further fantasy roles came in 1984 (1965), *Out of the Unknown: Thirteen to Centaurus* (1965), *Counterstrike* (1969), *Shadows: Dutch Schlitz's Shoes* (1975), *Survivors* (1976/7), *The Moon Stallion* (1978), *Blake's 7* (1979), *Into the Labyrinth* (1981), *Robin of Sherwood* (1984-6) and *Red Dwarf* (1988).

Children Daniel, Sebastian and Jasmine all became actors. Only fourth child Robert avoided the industry.

After suffering motor neurone disease in the late 1990s, Abineri died on 29 June 2000 in Bath, aged 72.

He was an unlikely central thread in comedian Toby Hadoke's show *Moths Ate My Doctor Who Scarf*. Noting his role as a butler in a 1993 Ferrero Rocher chocolate commercial, Hadoke dryly commented that Abineri had gone from *The Ambassadors of Death* to the ambassador's reception. ■

Left:

John Abineri in *The Moon Stallion* in 1978, with Sarah Sutton.





THE MONSTER OF PELADON

➤ STORY 73

The Doctor makes a return trip to the planet Peladon. Now a member of the Galactic Federation, Peladon is a source of trisilicate, which is essential in the war with Galaxy Five. But mining is being disrupted by apparitions of Peladon's sacred beast, Aggedor.



Introduction

One thing you can certainly say about the 1973/4 series, is that there's plenty of mining. Hot on the heels of the mad scramble to see who could control the galaxy's supplies of parrinium in *Death to the Daleks*, came *The Monster of Peladon*, which featured a similar tussle over trisilicate. Again, it was a battle for power. The Federation, which the planet Peladon had joined in *The Curse of Peladon* [1972 – see Volume 18], was embroiled in a war with Galaxy Five – and whoever controlled the trisilicate would win.

The Ice Warriors were also a part of the Federation. Having been made aware of their militaristic ways in *The Ice Warriors* [1967 – see Volume 11] and *The Seeds of Death* [1969 – see Volume 14], it was a surprise when it turned out that they were

peaceful Federation delegates and not the villains in *The Curse of Peladon*. It's perhaps not such a big shock that they had reverted to their old ways in *The Monster of Peladon*, but for a spoiler-free audience, tension was maintained by the Doctor's old enemies not turning up until the cliffhanger to Part Three – halfway through the story. We soon discovered that Commander Azaxyr and his troops were working for Galaxy Five.

There are relatively few *Doctor Who* monsters that can be either friend or foe – most are uncompromising and single-minded. The concept for the Ice Warriors actually developed as their first story was made and, over time, a back story was put together for this Martian race. They may be fearsomely aggressive, but it turns out they can have a pragmatic streak. Thirty-nine years after *The Monster of Peladon*, the episode *Cold War* [2013 – see Volume 73] considered the Warriors' code of conduct further.

The Monster of Peladon showcased the brute strength of the Ice Warriors. Azaxyr imposed martial law on Peladon – insisting that trisilicate production would continue regardless of any local disputes. And by disregarding the will of Queen Thalira and forcing the miners back to work, the monsters contributed to the story's discussions about feminism and workers' rights.

Various themes would continue to the end of the series, with more precious mineral deposits turning up on the planet Metebelis III in the next story, *Planet of the Spiders* [see page 110], and a very different type of queen also trying to exert her will... ■

Below:

The Ice Warriors returned to *Doctor Who* 39 years after *The Monster of Peladon*.



A full-page photograph of two Ice Warriors from Doctor Who. They are standing in a dark, rocky cave. The warrior on the left is wearing a dark, textured suit with a long, dark cape and a helmet with two orange eye lenses. The warrior on the right is wearing a more heavily armored, metallic suit with a helmet that has a single orange eye lens. In the background, a woman with red hair is visible, looking towards the warriors. The lighting is dramatic, highlighting the textures of the suits and the cave walls.

'THE MONSTER OF PELADON
SHOWCASED THE BRUTE STRENGTH
OF THE ICE WARRIORS.'

PART ONE

On the medieval world of Peladon, Ettis and a group of miners are attacked by the “spirit of Aggedor”. [1]

The development is discussed by Queen Thalira, Chancellor Ortron and the Alpha Centauri delegate in the throne room.

The TARDIS lands the Doctor and Sarah in the tunnels beneath the citadel.

Eckersley, the Federation mining engineer, demonstrates the sonic lance for Thalira and the leader of the miners, Gebek, but then the alien Vega Nexos is vaporised. [2]

The Doctor and Sarah are caught and taken to the throne room. The Doctor realises that Thalira is the daughter of the King who ruled on his previous visit. Alpha Centauri recognises the Doctor and vouches for him. [3]

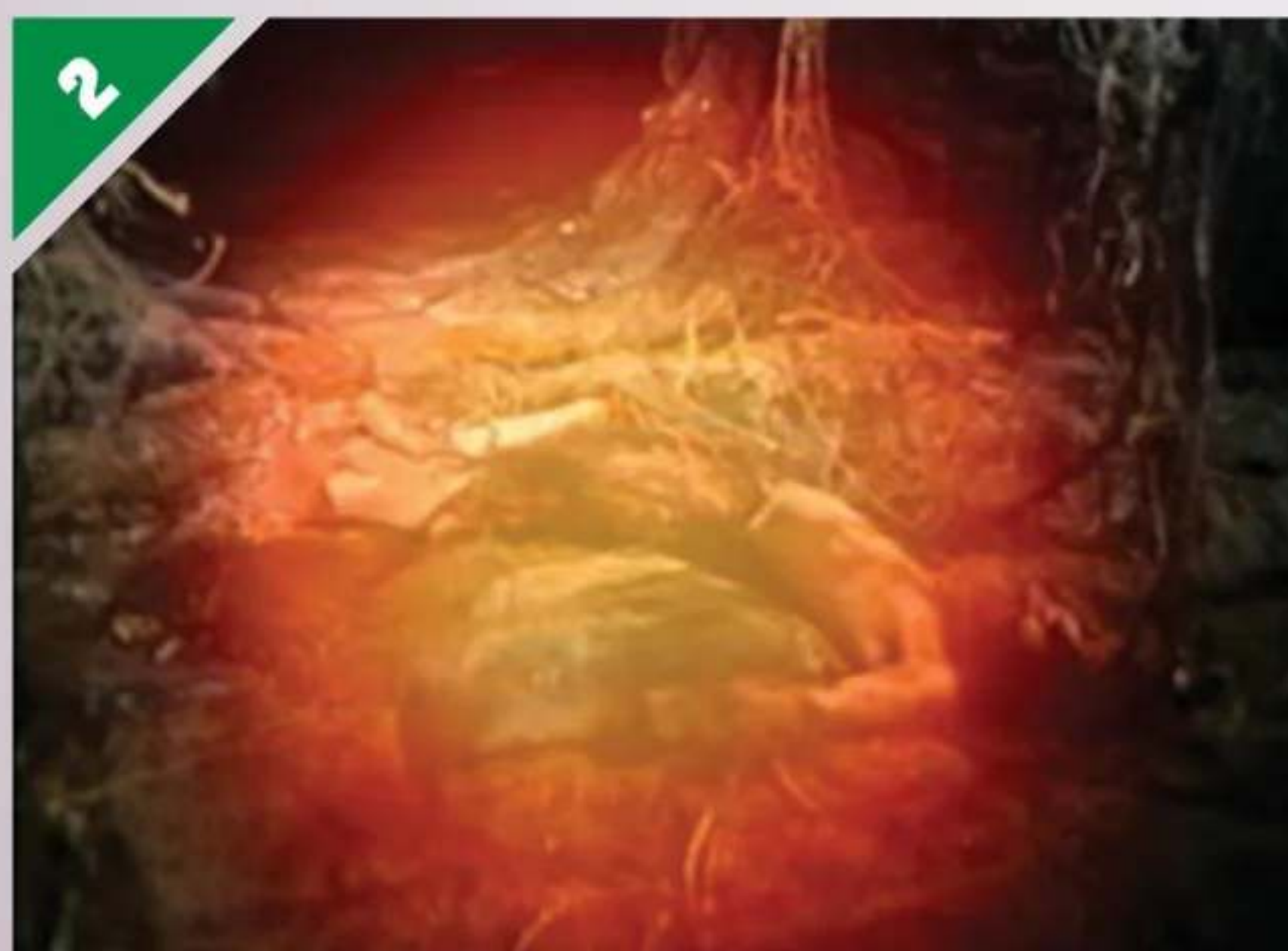
Ettis urges the miners to revolt. Gebek meets the Queen and begs her to send the Federation aliens home.

Centauri takes the Doctor and Sarah to the Federation’s communications room. An alarm sounds. The miners are breaking into the Federation armoury. Eckersley is confident they won’t be able to get in. [4]

A miner, Preba, enters and tries to take Eckersley captive. The Doctor restrains Preba and takes him to Thalira. Ortron accuses Gebek of coming to see them as a diversion and orders the guards to execute the miners. The Doctor intervenes, enabling Gebek and Preba to escape. He explains that it would be a serious mistake for the miners’ leader to be killed by the Queen’s guards. He thinks he can prove the appearances of ‘Aggedor’ are trickery. [5]

Ortron orders the Guard Captain to send his men into the mines to capture or kill Gebek and anyone with him.

The Queen’s champion Blor leads the Doctor to where Vega Nexos was killed. They enter a tunnel – but Ettis sets off an explosion, trapping them. Then ‘Aggedor’ appears and vaporises Blor! [6]





PART TWO

Learning what Ettis has done, Gebek uses the sonic lance to make a hole big enough for the Doctor to get away from 'Aggedor'. [1]

Sarah becomes concerned about the Doctor and goes to look for him.

The Doctor tells Gebek and Ettis that he wants to help them. They are attacked by Ortron's guards but the Doctor helps the miners fend them off. [2]

Sarah finds the Federation refinery. She spots something moving inside, [3] but then she sets off the automatic defence system. In the communications room, Eckersley switches the system off, but Sarah is knocked out.

Gebek assures the Doctor there will be no more fighting – but after the Doctor, Gebek and Preba have gone, Ettis tells the miners to attack! [4]

Eckersley and Centauri find Sarah as she wakes. Eckersley tells her there

is nobody inside the refinery and the defence system must have caused her to hallucinate.

On their way back to the communications room, Ettis attacks them and knocks out Eckersley, then orders Centauri to open the armoury door or he will kill Sarah. [5] Centauri complies and the miners help themselves to weapons.

Ettis takes Sarah as a hostage. She escapes, but is caught by Ortron's guards.

Eckersley and Centauri learn from a guard that Sarah has been captured.

At the temple, Ortron tries to make Sarah confess to aiding the rebels. The Doctor appears and asks to be taken to the Queen, but Ortron says he will consult the judgement of Aggedor. [6]

In the throne room, Centauri persuades Thalira that Sarah is not in league with the rebels. She hurries to the temple.

Ortron decides the Doctor and Sarah must be punished for blasphemy, and they are cast into a pit, where they face the ferocious Aggedor beast! [7]

PART THREE

The Doctor has met Aggedor before, and soothes the savage beast by singing a Venusian lullaby.

Thalira orders Ortron to remove the Doctor and Sarah from the pit.

Eckersley convinces Centauri to contact the Federation and get them to send troops. [1]

The Doctor tells Thalira that Gebek is her only hope of avoiding an armed rebellion. The Doctor goes to arrange a meeting between them, then Sarah gives Thalira pointers on women's lib: "There's nothing only about being a girl." [2]

Gebek attempts to make the miners see reason, to no avail.

The Doctor tries to use the secret passage leading to the mines, but is stopped by Ortron who accuses him of disobeying an order. He has him sent to the dungeons. [3] Learning this, Thalira castigates Ortron for exceeding his

authority. Ortron points out the Doctor has no official position in the Federation.

Ettis and some miners attack the guards moving the sonic lance. Eckersley uses the device to ward them off, but then Gebek forces him to surrender. [4] Sarah tells Gebek that the Queen has agreed to meet him in secret. Gebek lets Eckersley and Sarah go, leaving the sonic lance behind.

Centauri informs the Queen that Federation troops are on their way. Sarah suggests making it look like things are going smoothly, so the troops go away. [5]

Ettis has the sonic lance brought to a cave overlooking the citadel.

Gebek releases the Doctor and takes him to the refinery. The Doctor tries to unlock the door. His efforts are watched by Eckersley, Sarah and Centauri in the communications room.

Ortron goes to warn the miners that Federation troops are about to land. But then 'Aggedor' appears and panic ensues.

The Doctor opens the refinery door. Inside is an Ice Warrior! [6]





PART FOUR

More Ice Warriors appear and take the Doctor prisoner.

The Ice Warriors' leader, Azaxyr, enters the communications room and declares the planet to be under martial law.

Azaxyr meets Thalira and says he wants the trisilicate. The miners must return to work or he will start killing hostages. [1]

Ettis, Preba and the miners rush into the throne room; the Ice Warriors blast them. Only Ettis survives, fleeing to the tunnels.

Azaxyr takes the Doctor, Sarah, Centauri and Eckersley to the communications room. The Doctor tells Azaxyr he is the only person who can persuade Gebek to get the miners to return to work. [2]

Escorted by an Ice Warrior, the Doctor returns to the throne room. The Doctor quietly tells Gebek that he wants the miners to pretend to co-operate to give them time to deal with the Ice Warriors.

They go to the mine, and Gebek tells the miners to co-operate with the Ice Warriors as they have been co-operating with Ortron. The miners take the hint. [3]

Azaxyr imprisons the Doctor in the communications room with Sarah. The Doctor adjusts the heating controls to make it hotter in the mines. [4]

Seeing the miners back at work, Ettis decides to use the sonic lance hidden in the cave to blow up the citadel.

The Ice Warriors in the mines become groggy; the miners overpower them. [5]

The Doctor and Sarah escape to the mine; Gebek tells them about Ettis' plan.

One of the Ice Warriors grabs Sarah and takes her to the communications room where Azaxyr and Centauri are monitoring developments. Azaxyr remotely sets the sonic lance to self-destruct if Ettis tries to fire it.

The Doctor finds Ettis. They battle with swords but the Doctor is knocked down. Ettis activates the sonic lance and it explodes. [6]

PART FIVE

Azaxyx switches off the heat in the mines. Eckersley enters, and Azaxyx tells him to activate the ventilation system controlled from the refinery, which will remove the air from the mines.

While Ettis died in the explosion, the Doctor survived. He finds Gebek.

Sarah is imprisoned in the throne room with Thalira, Ortron and Centauri but comes up with an escape plan. Centauri rushes out, telling the Ice Warrior guard that Thalira is ill. [1] The Ice Warrior enters and Sarah pushes it over, enabling her and Centauri to escape. Ortron is killed by the Ice Warrior, and Thalira rushes back to him – as Azaxyx strides in.

Gebek leads the Doctor to the refinery. They hide and see Eckersley leading Azaxyx inside. [2]

Sarah and Centauri reach the communications room. Centauri activates the distress beacon, then Sarah sees

Eckersley and Azaxyx on a monitor. Eckersley has been in league with the Ice Warriors all along and they intend to sell the trisilicate to Galaxy Five! [3]

The Doctor and Gebek hide as Eckersley and Azaxyx exit the refinery, leaving an Ice Warrior on guard. Sarah arrives, distracting the Warrior, and Gebek knocks it out with a rock.

Azaxyx and Eckersley return to the communications room. Azaxyx turns off the distress beacon and orders Centauri to accompany him to the throne room. When they get there, Centauri tells Thalira that Azaxyx and Eckersley are traitors. [4]

The Doctor enters the refinery and restores the mine's air. He explains to Sarah and Gebek that 'Aggedor's' appearances were faked using a matter projector and a directional heat ray. Eckersley boasts that he will become the richest man in the galaxy and the ruler of Earth. [5]

The Ice Warriors trap the Doctor, Sarah and Gebek in the refinery and burn through the door. [6]





PART SIX

The Doctor uses the Aggedor projection to vaporise two of the Ice Warriors while the third flees. He tells Gebek to get back to the mines and rally his men. With the Doctor's help, Gebek proves to the miners that the spirit of Aggedor is now on their side. [1]

Eckersley calls the Doctor from the communications room: "Remember my little security system? It works inside as well as out." The Doctor sends Sarah outside as he continues to operate the Aggedor projection while resisting the mental onslaught of the defence system. [2] Eckersley increases the system to maximum and the Doctor collapses. Sarah enters the communications room and orders Eckersley at gunpoint to turn the system off. Eckersley complies, but then escapes.

Gebek and the miners reach the throne room where Azaxyr and an Ice Warrior

are holding Thalira hostage. [3] The miners grab Azaxyr, making him shoot the Warrior, then a guard stabs Azaxyr.

Centaury gives Sarah the news that Azaxyr is dead. But Sarah is convinced that the Doctor is dead too.

Eckersley slips into the throne room and grabs Thalira. Holding her as a hostage, he goes into the tunnels, heading for his shuttle hidden on the far side of the mountain. [4]

Sarah weeps over the Doctor, then he wakes up. He was in a self-induced trance. [5] They go to the throne room where Gebek tells them what has happened to the Queen. They track Eckersley using the real Aggedor and soon catch up with him and Thalira. Thalira bites Eckersley's wrist, forcing him to release her, then he is savaged by Aggedor. [6]

Thalira thanks the Doctor for his help. He suggests that she should make Gebek her new Chancellor. Centaury reports that Galaxy Five wants to negotiate a peace treaty, and the Doctor and Sarah depart.



THE MONSTER OF PELADON

Pre-production

Above:
Azaxyr lays
down the law
to the Doctor.

When planning the 1973/4 series of *Doctor Who* in late 1972, producer Barry Letts and script editor Terrance Dicks decided to include a sequel to four-part serial *The Curse of Peladon* [1972 – see Volume 18] which had been transmitted in the spring of that year. For this new story, a six-episode slot was allocated, in which writer Brian Hayles could expand his concept of the barbaric planet gaining advanced technology to a greater extent. The writer also decided to trick the audience again regarding the Martians – or Ice Warriors – that he had first created as villains in *The Ice Warriors* [1967 – see Volume 11], but who had

worked with the Doctor in *The Curse of Peladon*. On this occasion though, he would present the Ice Warriors again as opposing the Doctor.

Letts was keen that the sequel storyline should address some contemporary feminist issues, and retain the depiction of a convincing alien culture which he felt had been present in the original. Dicks was keen to see a story tackling political drama, a territory that he wanted *Doctor Who* to explore.

Dicks knew Hayles well, and the writer was commissioned very early on to make sure he would be available to submit a script. Hayles' commission for a six-part storyline came on Thursday 4 January 1973, under the title *Return to*

Peladon, a year in advance of production. Since working on *The Curse of Peladon*, Hayles had been busy writing radio and television scripts including an episode of the BBC's historical drama *The Regiment*.

The original 'argument' for the serial outlined the basic scenario. King Peladon was taking aid in terms of education and technical help from the Federation, but one of his advisers, Gebek, feared that this would not help the mine workers. Another adviser, Chancellor Ortron, desired to be King by getting money and weapons, and concealed this aim from his fellows – Gebek, Megeshra and Thalira – by claiming he was anti-alien; in fact, Ortron was in league with Eckersley, a villainous mining contractor. Ortron wanted to abandon the Federation and set Peladon up like a Middle East oil kingdom, rich in the vital mineral needed for spaceship drives. Thalira realised Ortron's true motives and sided with Peladon; she was due to have married Peladon in a dynastic marriage, but had turned against him after his romance with Jo Grant (as seen in *The Curse of Peladon*). Eckersley initially allied himself with the Doctor and Sarah, but deceived them. The Ice Warriors arrived to crush Peladon's rebels, a mob which the

King could not control. Seeing his chance, Ortron represented himself to the Ice Warriors as a no-nonsense ally. The Doctor supported Peladon, warning that too much new technology could be disastrous. Sarah was initially indifferent to the situation, but the Doctor got her involved; her reaction to the aliens she encountered drove her into the arms of Eckersley.

The scripts for the serial weren't formally commissioned until over six months later, on Thursday 12 July, still under the *Return to Peladon* title. The contracted deadline was Monday 1 October. Hayles delivered Part One on Monday 13 August, Part Two on Thursday 20 September, Part Three on Monday 24 September, Part Four two days later on Wednesday 26 September and Parts Five and Six together the following day on Thursday 27 September.

Simplifying the scripts

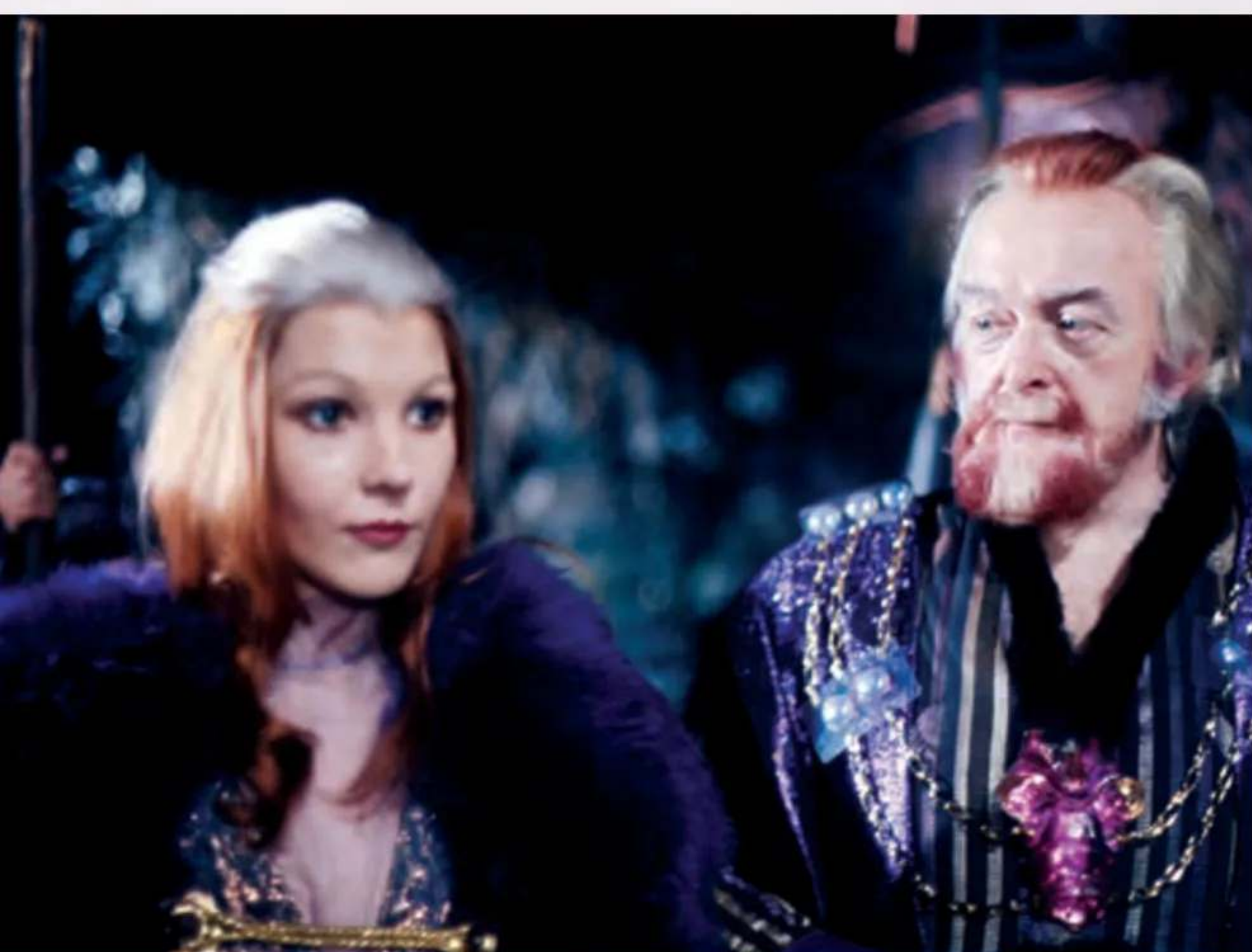
From the autumn of 1973, Dicks was being trailed by Robert Holmes, who would take control as script editor from the 1974/5 series. While Holmes had worked on Terry Nation's *Death to the Daleks* [1974 – see page 46], he took more of a back seat on Hayles' story and the season finale, *Planet of the Spiders* [1974 – see page 110], and concentrated on developing storylines for the following year.

As the draft scripts started to arrive, Dicks found that they were becoming very complicated and convoluted. Hayles visited Dicks and Letts, and together they simplified the basic outline so that Hayles could draft a second set of scripts.

In the revised storyline, the first episode had the presence of the Doctor and Sarah detected in the mine by Eckersley's scanner, with Ortron sending his loyal guards to attack the intruders. In the

Right:

Queen Thalira is advised by Chancellor Ortron.



THE MONSTER OF PELADON

STORY 73

Right:

Eckersley and Vega Nexos examine a piece of trisilicate.

cliffhanger, the Doctor was overpowered and a summary execution ordered... although the Doctor's credentials were then verified by Alpha Centauri who defended the Time Lord when he was put on trial. Eckersley's scanner helped the Doctor's defence and he was given limited freedom. After being arrested and helped to escape by the Doctor, Gebek took to the hills with his men. Ortron was led to the mining refinery by Vega Nexos who was then killed by Aggedor; the Doctor arrived and was found by Ortron standing over Nexos' body. The episode was to end with a film sequence in a quarry where Sarah tried to help the Doctor escape, only to leave them at the mercy of Ortron's palace guards. In Part Three, the pair were saved by Gebek who rolled a boulder down, distracting the men. The Doctor escaped to the miners' camp where he helped Gebek and his men to escape the approaching palace guards. Ortron accused the Doctor of helping the guerrilla miners and pressured Sarah to admit that the pair were agents of the enemy in the Galactic War. After the arrival of Azaxyr and his Ice Warriors to impose martial law in Part Four, the revolt by

Connections: Tough stuff

Eckersley is confident that the miners will be unable to break through the door of the armoury - "Solid duralinium, that door." 'Duralinium', a name which suggests a highly durable but lightweight metal, was first referred to in

Colony in Space

[1971 - see Volume 17].



the miners was a success, with Gebek and the Doctor presenting Azaxyr with an ultimatum at the instalment's conclusion: "Either the Ice Warriors withdraw from the planet or they will blow up the mine." In Part Five, Azaxyr played for time and crushed the miners' revolt using Aggedor's ghost. In a literal cliffhanger, the Doctor, Sarah and Gebek were hanging over a cliff while a patrol of Ice Warriors passed by. In Part Six, Azaxyr



explained to Queen Thalira that there had been a putsch on his home planet: "The hawks have once again ousted the doves and the Ice Warriors are planning to return to their traditional role as Galactic conquerors." The Doctor managed to reach the refinery's reactor and set it to critical overload, with the Doctor suffering badly from the radiation; he fought with a radiation-suited Eckersley and triumphed. The Doctor defeated Azaxyr by secretly transmitting the Martian's true intentions to Galactic Federation HQ, whereupon the Chief of Federation appeared on video and warned that Federation warships were circling the Ice Warriors' home planet with orders to destroy unless Azaxyr withdrew. Thwarted, the Martian obeyed.

However, despite Hayles' revisions, the problems with the scripts - now entitled *Monster of Peladon* - dragged on, and although Hayles' new versions were accepted by Dicks, the BBC team still felt they were not right. By Friday 23 November, it was decided that since Hayles had already produced two radically different versions of the scripts, he should be paid a fee. A week later, Hayles rejected the offered sum as insufficient to cover the amount of work he had put in; Parts Three to Six had been totally rewritten while the first two scripts only retained half their original material. Finally, a suitable fee was

agreed on Thursday 13 December. The filming and rehearsal dates were put back by a week on Sunday 23 December, the reason cited being 'due to script problems'. An unfortunate effect of the rescheduling was that there would be only five days of filming rather than six, and only Stage 3A at Ealing would be available, rather than 3B as well, as had originally been planned. Dicks had no choice but to rewrite the scripts himself over the Christmas period so that they would be ready in time for the cast to learn their lines and begin rehearsals in the new year.

The natives of Peladon

In Dicks' revised scripts, the story opened in 'a vast and gloomy cavern in the heart of Peladon's sacred mountain'. The natives of Peladon were generally referred to as 'Pels' in the stage directions, but later became 'Peladonians' in the dialogue. Eckersley was 'a tough rugged Earthman in futuristic gear' while

Vega Nexos was 'a hairy carrot', Queen Thalira was 'a frail beautiful girl of about sixteen, looking almost weighed down by her royal regalia' and Ortron was 'a burly imposing man in his fifties'. Unlike *The Curse of Peladon*, Centauri was now described in the script ('the twittering, many-armed form of Alpha Centauri... who is of course an hermaphrodite hexapod. (Of course!)') and generally referred to as 'Alpha'; on meeting the Doctor again, the stage directions indicated Alpha 'circumperambulates (?) the Doctor' while later on as Sarah made friends the script suggested 'Alpha Centauri smiles?'. The vital mineral began as 'tri-silicate' but later became 'trisilicate'. In Part Two, the Doctor, Gebek and Ettis escaped the guards 'thanks largely to the Doctor's

Connections: Dig it up

► In *The Curse of Peladon* [1972 - see Volume 18], the Doctor states that trisilicate, which is vital to Federation technology, is only found on the Ice Warriors' home planet of Mars. In *The Monster of Peladon* though it is clear that trisilicate has been discovered on Peladon since the Doctor's first visit.



Below:
Look out
behind you!



THE MONSTER OF PELADON

STORY 73

brilliant use of Venusian Aikido'; later on, a stage direction of the Doctor attacking the guards noted that he 'disables them with his ever so talented groping fingers. They fall stunned – wouldn't you?' In Part Three, the Doctor 'uses his magnifying glass and a torch to hypnotise Aggedor' and sings, "Klokleda partha mennin klatch/Ablark, araan aroon." In the cliffhanger, the refinery door opened to reveal 'the grim figure of an Ice Warrior. It raises its massive fist, on which is set its sonic exterminator...' The character of Rima was originally referred to just as 'Miner'. Eavesdropping on Azaxyr and Eckersley in Part Five, the stage directions noted '(Doctor & Gebek surprised – 'Ullo?)'. The original intention was that Eckersley created a giant image of the Aggedor statue in the mines rather than transporting the statue itself. When saving Sarah from the Ice Warrior, the Doctor and Gebek 'take a rock, creep up behind the Ice Warrior and smash the rock on his head. Good for kiddie winkies – pleasant dreams'; as the Doctor opened the refinery door, the stage directions read, 'Sonic screwdriver opens the box – Take the money! No! Open the box!' (a catchphrase from the popular 1960s game show, *Take Your Pick*).

On Monday 7 January 1974, Dicks sent the revised scripts to Hayles and thanked him for agreeing to the rewrites which he had undertaken. BBC head of serials, Bill Slater, wrote to Letts on Monday 21 January to say that he had enjoyed the scripts which had been passed to him by his predecessor Ronnie Marsh, though he commented that "a lot of the action is repetitive". Slater indicated that he had taken to "the beast" but was not sure of its relevance to the society of Peladon.

For this serial, a new production position was created, that of production

Right:

Sskel gets his orders from Azaxyr.



unit manager; a senior member of staff attached to a given programme for a series, or run of stories, who would advise the producer on costings and various logistical problems. The BBC appointed a total of five production unit managers, each of whom would handle several shows at once. These were George Gallaccio, Chris D'Oyly-John, Marcia Wheeler, Denis Curran and John Nathan-Turner. The first production unit manager on *Doctor Who* was George Gallaccio, who had been a production assistant on *Planet of the Daleks* [1973 – see Volume 20] and *Invasion of the Dinosaurs* [1974 – see page 6].

The Monster of Peladon was set some 50 years after the events of *The Curse of Peladon* and maintained strong continuity to the earlier serial. King Peladon had died when his only child, Thalira, was a young girl. Lord Ortron occupied the positions of both chancellor and high priest, which in



the first story had been held by Torbis and Hepesh respectively, and had himself served King Peladon since the death of Hepesh at the end of *The Curse of Peladon*. As with Grun from the previous story, the Queen's champion was a giant mute, called Blor.

Production team

The Galactic Federation representative from Alpha Centauri had remained on Peladon, and had risen from the position of delegate to ambassador. The Doctor recognised the tunnels near the citadel (particularly the secret entrance to the temple), and relates some of the details of his first visit to the planet to Sarah in Part One. In the new serial, Eckersley explained that all the Federation's technology was based on trisilicate, a clear yellow crystal mineral. When encountering Aggedor in Part Three, the Doctor again

used the Venusian lullaby *Klokleda Partha Mennin Klatch* to pacify the royal beast, retaining the tune of *God Rest Ye Merry Gentlemen*. Throughout the serial, the natives of Peladon used the same salute: right arm raised across the chest.

Because of the close links to the earlier story, Letts wanted to use as many of the same production team from *The Curse of Peladon* as he could. To this end he made his initial approach to Australian Lennie Mayne, who had directed *The Curse of Peladon*, on Tuesday 7 August. Since directing *The Three Doctors* [1972/3 – see Volume 19] in late 1972, Mayne had worked on *Softly, Softly: Task Force* and *Warship* among other BBC shows. Mayne's availability to direct *The Monster of Peladon* was confirmed on Friday 24 August.

The designer for *The Curse of Peladon*, Gloria Clayton, also returned for the sequel. Barbara Lane, the costume designer on the earlier story, was unavailable so Barbara Kidd was assigned in her place, having worked on three *Doctor Who* serials since 1972. Make-up was handled by Elizabeth Moss on her only *Doctor Who* story, and Peter Day handled visual effects as he had done on many serials since *The Tomb of the Cybermen* [1967 – see Volume 10]. Dick Mills of the BBC Radiophonic Workshop was assigned to create the sound effects for the serial in January 1974.

Costumes that had been retained from *The Curse of Peladon* were reused wherever possible. Those for Alpha Centauri and Aggedor were retrieved and cleaned up and Centauri's had to

Connections: Lion tamer



➤ The sequence at the start of Part Three where the Doctor calms Aggedor is inspired by the story of Androcles, as dramatised by Bernard Shaw. Having helped an injured lion, years later Androcles is thrown to the lions, and seemingly certain death. Fortunately for Androcles, the lion in the pit is the same lion he helped previously, and it remembers his act of kindness.

Connections: Secret enemy

Several references are made in the story to 'Galaxy Five', who the Galactic Federation is at war with and who is behind Azaxyr and Eckersley's attempt to steal Peladon's trisilicate. It is unclear if 'Galaxy Five' refers to the Fifth Galaxy previously mentioned in *The Daleks' Master Plan* [1965/6 - see Volume 6], and is an actual galaxy, or is the name of an organisation.



Right:
Gebek
attempts to
keep the peace.

be refurbished since the body had undergone slight modifications with a new head being made, and in particular a new yellow cloak was made that looked far less tatty than the original version, and was given a higher collar. The costumes for the Pel soldiers had not been seen in *The Curse of Peladon* and came from stock – they were actually Roman legionaries' helmets and corselets.

Mayne cast Rex Robinson again, having used him in 1972 to play Doctor Tyler in *The Three Doctors* and more recently directed him as

Lt-Cmdr Junnion in episodes of the BBC1's naval drama *Warship*; based in Northamptonshire, Robinson would travel down to London for work on the serial each day. Donald Gee had been in *The Space Pirates* [1969 – see Volume 14] in which he had played Major Warne, and was now cast as Engineer Eckersley at the suggestion of production assistant Marcia Wheeler; Mayne knew of Gee from his regular appearances in *Z Cars* as PC Ray Walker, and during production Gee's sons Joby and Daniel were delighted to visit the *Doctor Who*

set. Ralph Watson, playing Ettis, had featured as Captain Knight in *The Web of Fear* [1968 – see Volume 11], again cast at the suggestion of Marcia Wheeler. Gerald Taylor, who appeared briefly as Vega Nexos, had been a Dalek operator since 1963 as well as playing WOTAN in *The War Machines* [1966 – see Volume 8], being a laboratory assistant in *The Underwater Menace* [1967 – see Volume 9] and playing a van driver in *The Dæmons* [1971 – see Volume 17]. The regular stuntman on the series, Terry Walsh, was hired in three capacities: as the fight arranger, as the stunt double for Jon Pertwee, and to play the Guard Captain in the first four episodes, as well as other guards in subsequent episodes. Walsh had also worked with Mayne on the BBC1 thriller series *Vendetta*. Another stunt regular,

Max Faulkner, played several roles in action sequences.

Rehearsals for the film sequences took place at the BBC's Acton Rehearsal Rooms from Wednesday 9 to Friday 11 January 1974. Terry Walsh replaced guard extra David Rolfe in some scenes. The cast then had the weekend off before filming began at the start of the following week. As always, Mayne's unrestrained and colourful turns of phrase enlivened rehearsals, introducing scenes with descriptions for Thalira's palace chamber such as: "Right, now Mum's in the bog house sitting on the throne." ■





Production

Filmed inserts on 16mm film were shot on Stage 3A of the BBC Television Film Studios at Ealing from Monday 14 to Friday 18 January 1974 from 9.30am to 5.30pm each day, covering many of the cave scenes and action sequences for the serial. A BBC photographer was present for the first day of filming to take publicity shots of various scenes in the cave, featuring Pertwee and Elisabeth Sladen as the Doctor and Sarah, as well as portraits of Thalira, Blor, Ortron and Eckersley. A publicity shot was also taken of Alpha Centauri, despite the fact that the alien did not feature in any film sequences.

The first day began by shooting scenes at the main mining area with Ettis and the miners wheeling the sonic lance along, and then being attacked in Part One. When people were dispersed after an attack by

the spirit of Aggedor, editing of the film meant that they simply vanished in a similar manner to the dematerialisation of the TARDIS (ie by crossfading between a locked-off shot of the person on the set, and the empty set). A red glow was then superimposed over these shots when the film material was transferred to videotape later during the studio session.

Filming continued with the demonstration of the sonic lance scene for Part One, with the lance partially constructed from the Second Doctor's antimatter containment device seen in *The Three Doctors*. For the action of the lance blasting a hole in a rock wall to create a new mining cavern in Part One, an image of the rock face was reflected off a rippling sheet of Mirrorlon (a flexible silvery surface). The same rock face with the cavern entrance newly created was

Above:

An actor is pushed in front of the camera for a tense scene in the throne room.



Above: Queen Thalira receives the courteous Doctor.

then filmed, again using the distorting Mirrorlon. In editing, the required effect was once again achieved by crossfading.

The actors appearing as Pel miners had thick dark wigs with pale stripes. For the part of Ortron, actor Frank Gadiff's hair was predominantly white with red streaks, as with Torbis and Hepesh in *The Curse of Peladon*. As Queen Thalira, Nina Thomas wore a narrow white hairpiece in the centre of her forehead, which was combed back into her own red hair. Both Ortron and Thalira (and later Thalira's unnamed handmaiden) wore purple robes, maintaining continuity to the regal clothing seen in *The Curse of Peladon*. Taylor's Vega Nexos half-mask took two hours work to apply – he strongly resembled the god Pan, with Taylor wearing hairy leggings.

After the death of Nexos, a scene which was omitted from the finished Part One was filmed between Robinson and Gee. In this, Gebek told Eckersley how he admired Nexos' bravery, with Eckersley replying that the native of Vega had been the best mining engineer in the Federation.

The pair touched the rock where Nexos had died, and found it still to be warm. Eckersley was now "concerned" that the miners would not work with modern technology, whereas Gebek feared they might not work at all. The last two sequences shot on this day were two very brief inserts of Eckersley dragging the protesting Thalira along the tunnels for Part Six.

Shooting on Tuesday 15 began with two sequences for Part Three using the same set and the sonic lance prop. These showed Ettis and Gebek capturing the sonic lance from Eckersley and Sarah. When Eckersley turned the lance on the attacking miners, parts of the set were rigged to collapse when pulled by wires. The short battle also saw the miners using the guns stolen from the Federation armoury, which had a blue flash-gun bulb placed in their barrels to flare brilliantly when fired. Star filters were used on some of the cave scenes, and these enhanced the blue glow of the weapons, which did not always flash on cue. Although scheduled for Tuesday 15, the final two scenes of the

day were held over until Wednesday 16. These were of the Doctor, Gebek, Ettis and another miner at the start of Part Two, after the Doctor's rescue from the trisilicate cave, and the fight with Ortron's guards, which featured stuntman Max Faulkner as one of the miners. Back on schedule, filming continued on the same set, with the arrival of the Doctor and Blor at the newly created cave in Part One. The caverns where the trisilicate veins were exposed had translucent orange/red strata on the set, with lighting behind them to make them stand out. Portions of the fight between the miners and Ortron's guards in Part Two were then filmed.

Work on Thursday 17 switched to the cave on Mount Megeshra in which Ettis hid the sonic lance. A scene in Part Three had Ettis setting the machine up (which was not used in the finished edit where a shot achieved by Colour Separation Overlay (CSO) was adopted instead), and after this work began on the major fight sequence between the Doctor and Ettis at the end of Part Four. Walsh appeared as the Doctor for the bulk of the fight, with Faulkner doubling for Watson in some shots. Unfortunately, the direction and

camera angles were not tight enough to disguise Pertwee's absence, and Walsh's face beneath a grey wig was plainly visible in several shots. An attempt to get around this was made by having Pertwee dub his voice over some sections of the fight when Walsh was in shot.

The fight was completed on Friday 18 with the climax of the sequence in which the sonic lance exploded, a charge being detonated in front of the prop. Unfortunately, the magnesium flare went off in Watson's face, temporarily blinding him. A smoking, ruined version of the lance was then seen briefly at the start of Part Five as the Doctor recovered from being knocked out in the fight. Shooting then moved to a tunnel set for the arrival of the TARDIS at the start of Part One and its departure at the end of Part Six.

Stunt double

The last scenes filmed for the serial were the climax of Part One where Ettis sealed the Doctor and Blor in the cave with explosives, and the start of Part Two in which Gebek rescued the Doctor by blasting the debris clear using the sonic lance. By this time, Pertwee's recurrent back problem was very acute, and his performance in any action sequences was kept to a bare minimum. Walsh frequently doubled for Pertwee in the filmed sequences, such as the Doctor's escape from the cavern as he leapt through the small gap in the rock debris.

Before starting rehearsals on the series, Pertwee was due to appear on the first edition of a new BBC2 chat show called *Just a Nimmo* in

Left:

Chancellor Ortron has a secret agenda of his own.

Connections: On the blink

▶ In Part One of the story, the Doctor comments that the TARDIS scanner is still not working. This refers back to the preceding story, *Death to the Daleks* [1974 - see page 46] in which the scanner had ceased functioning.



Connections: Hot words

► When Ice Warrior Sskel complains about the heat, Gebek tells him that there is a saying on Peladon: "If you can't stand the heat, keep out of the mine." This is a parody of the saying, 'If you can't stand the heat, get out of the kitchen,'

which is attributed to US President Harry S Truman (c 1950).



which he would be one of four guests discussing *Horror and Fear*. The edition was to be recorded on Sunday 20 January for transmission on Monday 4 February. However, although Pertwee was announced at the start of the programme by host Derek Nimmo, he did not feature at all. One possible reason for Pertwee's non-appearance on *Just a Nimmo* was that it was soon to be announced to the Press on Friday 8 February that he

would be leaving *Doctor Who*, a decision which he had reached at the start of the year. There were various reasons for the actor's departure after five successful years in the role of the Doctor. A key factor was that many of Pertwee's friends had left or were leaving the series. Katy Manning had departed in April 1973, and the sudden death of Roger Delgado, who played the

Master, in June had also shaken him. By September, Terrance Dicks had decided to pursue a freelance writing career again, and just before Christmas, Barry Letts had announced that he would move on from *Doctor Who* to produce *Lt Hornblower* the following year. Pertwee felt that maybe it was time for a clean slate on the show, allowing the new production team to shape *Doctor Who* their own way.

Pertwee already had one project lined up after *Doctor Who*, a part in a theatre play called *The Bedwinner*, and shortly afterwards came the offer to be chairman in a new season of the panel game *Whodunnit?* (taking over from Edward Woodward, after making a guest appearance on the show's initial 1973 series).

A readthrough for the studio sequences of the story took place at Acton on Monday 21 January. Rehearsals for the first studio session began the following day and concluded on Sunday 27 January. Joining the cast were stuntman Stuart

Below:

Sarah and Alpha Centauri see eye-to-eye.



Fell and voice artist Ysanne Churchman, again teaming up to recreate the body and voice of Alpha Centauri. Stuntman Nick Hobbs also returned to once again put on the heavy Aggedor costume for the story. Cast in the small role of Preba was Graeme Eton, a dancer friend of Lennie Mayne's who was also a regular as Lt Wakelin in *Warship* on which Mayne had worked.

During rehearsals, Donald Gee discovered that some actor friends of his were rehearsing on the floor below the *Doctor Who* team; he had fun sending messages to them using balloons outside the windows of the building.

Studio recording

Studio recording began in TC8 at BBC Television Centre with a two-day session on Monday 28 and Tuesday 29 January. Although by this time videotape editing was straightforward and stories could be recorded very much out of sequence (as had been the case with the preceding *Death to the Daleks*), Mayne preferred to complete as much of a given episode as he could on a given day, giving the actors more of a sense of continuity. Consequently Part One was mainly recorded on Monday 28 January, from 8pm to 10pm, with Part Two the following day from 7.30pm to 10pm. Several scenes for Part Three, on the temple, throne room, and pit sets, were recorded at the end of the second studio day. Former dancer Frances Pidgeon, who played Queen Thalira's handmaiden in Parts One, Two, Three and Six, was Lennie Mayne's wife and known to everyone as 'Pidge'.

The studio sets for the serial were as close as possible to those seen in *The Curse of Peladon*, reusing as many props as were still available. The throne room was very similar to King Peladon's, complete with



Left: Eckersley isn't quite the nice chap that he appears to be.

a secret passage hidden by a tapestry behind the throne itself. Sections of corridor, including another secret entrance to the tunnels, were also reproduced to closely match the original. The third of these replica sets was the temple of Aggedor, which had only featured briefly in *The Curse of Peladon*, but retained the doorway to the tunnels. Mayne also used similar camera angles to maintain continuity with the earlier story. All the sets for the citadel were generally lit by flaming torches, although the studio lighting was far brighter than it had been on the 1972 serial. The reason for this was that the firelighters used in *The Curse of Peladon* had coated the camera lenses with soot and, as a consequence, BBC regulations now limited their use.

Material from the videotape of *The Curse of Peladon* Episode One was transferred to a separate tape for insertion into the new serial. This was primarily the model shot of the citadel which formed the establishing shot of Part One of *The Monster of Peladon*, as well as being used later for CSO work.

A new Aggedor statue was made for the serial, appearing in both the temple and

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as the 'ghost'. As a ghost, its appearance was achieved by use of mix-feed CSO, with a glowing light playing over it. The materialisation and dematerialisation of the apparition was recorded once onto a separate tape, with this sequence being superimposed whenever the beast's spirit appeared throughout the serial. When somebody was attacked by the ghost Aggedor, a videotape glow was superimposed on the picture. For early episodes, this was an intense yellow light with a red glow around it, although this altered to a basic red video glow during the final recording block.

Right:

Eckersley makes his point.

Communications room

The communications room used a mixture of stock computer panels from previous programmes and several new props. A key item was a fascia marked 'Alarm System' which signified areas for the throne room, quarry area, communications, conference room, citadel, refinery door, pit, temple, armoury, mine control, mine and lift. When an alarm was triggered at any of these, such as the attacks on the armoury in Part One or the explosion in the quarry area for Part Two, that section of the board flashed red to alert Eckersley. Beneath this grid were two monochrome monitors onto which could be fed scenes from cameras elsewhere in the studio, pre-recorded material or film sequences from a telecine machine. Consequently in Part One, those in the communication room could watch Ettis' futile attack on the armoury. The set also housed the heating monitor system, a set of illuminated columns which the Doctor adjusted in Part Four to overcome the Ice Warriors with heat.

A pattern generator was used for the images created by Eckersley's automatic



defence system at the refinery, with pre-programmed patterns being fed to a monitor. The swirling vortex effect generated was then superimposed over the head of the victim, such as the close-ups of Sarah in Part Two. The same images were relayed to Eckersley's monitor in the communications room.

At the end of Part Two where the Doctor and Sarah were cast down into the pit, recorded inserts of Pertwee and Sladen on a black set were recorded with the camera zooming upwards past the actors, to indicate that they were falling. Walsh doubled for Pertwee in the shot of the Doctor landing on the floor of the pit, and subsequently catching Sarah, with Sladen dropping six feet onto some cushions on the studio floor in one shot.

Rehearsals for the second studio block took place at Acton from Thursday 31 January to Saturday 9 February. Pertwee recorded two editions of the Radio 2 panel game *Pop Score* on Monday 4 February; these were broadcast on Wednesday 13 and Wednesday 20 February. The announcement of the actor's departure



on Friday 8 was covered widely in the media, giving promotion to *Invasion of the Dinosaurs* Part Five on Saturday 9. In its coverage, *The Daily Telegraph* confirmed that a new actor had already been chosen to succeed Pertwee, and would be announced the following week.

Joining the cast of *The Monster of Peladon* at this point were Alan Bennion and Sonny Caldinez, as the Ice Warrior leader and his subordinate Sskel. Both had played Ice Warriors in earlier *Doctor Who* serials. Bennion had previously played two of the Martian leaders – Slaar in *The Seeds of Death* [1969 – see Volume 14] and Izlyr in *The Curse of Peladon*, while Caldinez had been in both of these adventures plus *The Ice Warriors* [1967 – see Volume 11], which was the first serial to introduce the green giants. As in the previous serials, Caldinez's voice was again redubbed in post-production because the rubber mouth appliance made him inaudible in studio. Also appearing as a miner was Roy Evans who had featured the previous year in *The Green Death* [1973 – see Volume 20] (and before that in *The Daleks' Master Plan*

[1965/6 – see Volume 6]); he had also worked with Mayne on episodes of *The Troubleshooters* and *Warship*.

Parts Three and Four of *The Monster of Peladon* were recorded in TC6 over Monday 11 and Tuesday 12 February 1974, along with all the cave sequences for Parts One and Two. Recording took place from 7.30pm to 10pm on both evenings, as it would for the third and final studio block on the story. Again, recording was generally devoted to one episode each evening, although the scene in Part Four set in the throne room in which Sarah talked to Thalira about standing up for herself also appears to have been recorded with another episode. On the Monday, after the main recording, all the film sequences for Parts One and Two were transferred to tape and had the Aggedor heat ray effect superimposed. On the Tuesday, the closing titles were recorded immediately after the opening ones. Recording was in sequence apart from two throne-room scenes taped together mid-evening. The camera script indicated that one recording break – after Ortron said his people would be avenged – was because 'Lennie's tired!'. At the end of recording, insert shots for the fight with the Ice Warriors were recorded along with the transfer of film sequences for Parts Five and Six.

For Aggedor's pit, seen at the start of Part Three, a model of the roof was made in black with a white circular area set into it. This meant that a shot of Thalira, Ortron and Alpha Centauri looking downwards into the pit could be added by means of inlay. Later in the episode, the

Connections: Strategic genius



Commenting on the Doctor's plans to recapture the citadel, Sarah tells him, "Quite the little Napoleon, aren't we?" This is a reference to the French military and political leader, Napoleon Bonaparte (1769-1821), who in battle would lure the enemy to attack, while launching a separate attack of his own on the enemies' weakest spot.

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Above: Someone's going to have a headache in the morning.

Doctor's magic trick to distract the Guard Captain while Gebek crept up behind him was achieved by sleight of hand, making a coin appear to vanish from Pertwee's hand and reappear emerging from his mouth. For brief scenes in both Parts Three and Four where Ettis and a miner looked across at the citadel from Mount Megeshra, a picture of the buildings and cliff-face was transferred to a telejector slide and inserted behind Ralph Watson using CSO.

Outside the refinery, the automatic defence system was controlled from a box mounted on the cave wall. In Parts Three and Five, the Doctor opened this using his sonic screwdriver, meaning that the main casing screw had to be operated from behind the wall to show it unscrewing by itself. Inside the box were some coloured lights which flashed as the Doctor opened the refinery door. This scene also appeared on one of the monitors in the communications room as Eckersley scanned around the citadel and the mines to see if he could locate the sonic lance.

The costume made for Bennion as Izlyr in *The Curse of Peladon* still existed, and underwent only minor refurbishments

(such as having a belt added and the helmet and neckpiece resprayed) to become Commander Azaxyr's outfit. The four other Ice Warrior costumes came from stock. Caldinez again wore the Varga costume made for Bernard Bresslaw in *The Ice Warriors* to play Sskel (as he had done as Ssorg in *The Curse of Peladon*). It was a non-speaking Ice Warrior (in the 1967 costume) that appeared at the end of Part Three to save having to hire Caldinez, with the insert scenes of Sskel lurking behind the refinery window in Part Two being recorded with Part Four the following day. The actors wearing the Ice Warrior costumes felt badly restricted and found it difficult to breathe properly. The helmets also had a tendency to mist up.

The effect of the Ice Warrior guns was achieved, as in *The Ice Warriors* and *The Seeds of Death*, by reflecting the victim off a sheet of rippling Mirrorlon, the same effect as for the sonic lance. The weapons themselves were new, and were handheld devices positioned in the Ice Warriors' clamp-like fists. When fired, a clear rotating screw thread mounted in a black holder illuminated red, and a small motor rotated the mechanism.

Rehearsals for the final recording block took place at Acton from Thursday 14 February to Monday 25 February. During rehearsals, Letts also supervised the announcement to the world of Pertwee's replacement, a little-known actor called Tom Baker. On Friday 15 February, Baker joined Elisabeth Sladen and a Cyberman to pose on the roof terrace of the BBC's club bar at Television Centre for photographers. Press coverage the next day was extensive.

Effects shots

Recording on *The Monster of Peladon* concluded over Tuesday 26 and Wednesday 27 February in TC6, with the majority of the sequences for Parts Five and Six. Recording was disrupted in part by dress rehearsals for the BBC coverage of the General Election on Thursday 28 when the current affairs team took a number of monitors which were needed for *Doctor Who*. One of the later studio sessions for this serial was also visited by Bill Slater who had queried Letts about the large number of recording breaks and edits employed on the *Doctor Who* studio sessions; Letts invited Slater to the next studio session to demonstrate how effects shots – such as the Mirrorlon deaths from the Ice Warrior weapons – had to be achieved as inserts.

Recording of Part Five was in sequence apart from a pair of throne room scenes. Also on the Tuesday, additional close-up



and cutaway shots of Pel guards and miners attacking the Ice Warriors were recorded. These were then edited into other action sequences across the serial by Mayne to “liven ’em up”. At 9.40pm on the Tuesday, Elisabeth Sladen got some inhibisol in her left eye; the solvent was being used to melt the refinery door. Mayne also hoped to tape extra Aggedor shots for Part Two and inserts for the fight sequence. One notable set of camera shots showed the battle from the point of view of an Ice Warrior, with two red filters being fitted over a camera lens to indicate the distinctive shape of the Ice Warrior's helmet lenses. Mirrorlon was again used for the death of Ortron in Part Five, and also the demise of Sskel, a miner and a guard in Part Six. When Eckersley's alarm system was used on the Doctor in Part Six, this time the pattern generator images started in monochrome and then faded up to colour as the intensity of the alarm increased. The completion of recording on this final session was very tight, with Lennie Mayne ultimately coming down onto the studio floor to supervise the recording of effects inserts directly. ■

Above:
The miners
turn the tables
on Eckersley.

PRODUCTION

Mon 14 - Wed 16 Jan 74 Ealing Film

Studios Stage 3A: Mine Tunnels

Thu 17 Jan 74 Ealing Film Studios Stage

3A: Mine Cavern; Mine Tunnels

Fri 18 Jan 74 Ealing Film Studios Stage

3A: Mine Tunnels

Mon 28 Jan 74 Television Centre Studio

8: Part One

Tue 29 Jan 74 Television Centre Studio 8:

Part Two; Temple and Pit for Part Three

Mon 11 Feb 74 Television Centre Studio

6: Part Three; Film and Aggedor Effects for Parts One and Two

Tue 12 Feb 74 Television Centre

Studio 6: Part Four

Tue 26 Feb 74 Television Centre

Studio 6: Part Three; Aggedor Effect for Part Two; Fight for Part Four

Wed 27 Feb 74 Television Centre Studio

6: Part Six; Aggedor Effect for Part Five

Post-production

Cuts to *The Monster of Peladon* were minimal. Part One lost the end of Thalira's first scene where Ortron ordered the lady in waiting to attend the Queen. Also cut was the film sequence in which Gebek and Eckersley discussed Nexos' death and the effect of the miners using the new technology, and the end of a scene in the communications room where Eckersley leaves to get on with his work and Centauri tells Sarah how Thalira is only a figurehead and that Ortron holds the real power. Part Five had a small cut made where Alpha Centauri

says of the Doctor: "He has a great capacity for survival."

Dudley Simpson was contracted to provide the incidental music on Friday 31 August 1973. The music, which was very much in the same style that Simpson had employed for *The Curse of Peladon*, was recorded by five musicians at Lime Grove, with the session for the final two episodes on Thursday 28 March 1974. As with earlier serials, the presence of the Ice Warriors was accompanied by a military drumbeat. The full score ran to 35 minutes, but about two minutes of music composed for Part Two went unused. ■

Publicity

Right:
Peter Brookes' *Radio Times* illustrations.

- ▶ Black-and-white illustrations by Peter Brooks accompanied the *Radio Times* listings for the story.
- ▶ On Saturday 23 March, *What Little Monsters in The Sun* related how there had been 40,000 entries in a 'draw your own' monster competition, and that the winner had been 15-year-old Bryan Evans with his submission of the Alphid (the appearance of which was reminiscent of the mutant creature from the science-fiction movie *This Island Earth*), while three other prizes were also given. All four would be given a special visit to Television Centre and a model of their creations.



Broadcast

► The first two instalments of *The Monster of Peladon* went out against *The Reg Varney Revue* on LWT and most other ITV regions, while Granada, Border, Tyne Tees and Yorkshire carried *Candid Camera*. From Saturday 6 April, most ITV regions aired the talent show *New Faces*, which LWT rescheduled in favour of *The Cowboys*, a new American Western series the following week. Southern scheduled the popular martial arts series *Kung Fu* throughout the story's run while Ulster screened *Sportscast*.

► The ratings for the story were reasonable, but lower than the preceding *Death to the Daleks*. Part Two in particular saw a dip with over two million viewers being lost, although half these were regained over the remainder of the serial. Part Three scored a Reaction Index of 64, the highest for the handful of Pertwee episodes for which such research was carried out.



► The Australian station ABC purchased the story in October 1974 and screened it, uncut, with a 'G' rating. New Zealand broadcast the serial from spring 1977. The serial was also sold to Canada, North America, Brunei, Dubai, Hong Kong, Swaziland, Malta, Sierra Leone and Canada.

► UK Gold screened *The Monster of Peladon* in episodic and compilation forms from July 1993.

Above:
Candid Camera
wasn't very
funny
this week.

ORIGINAL TRANSMISSION

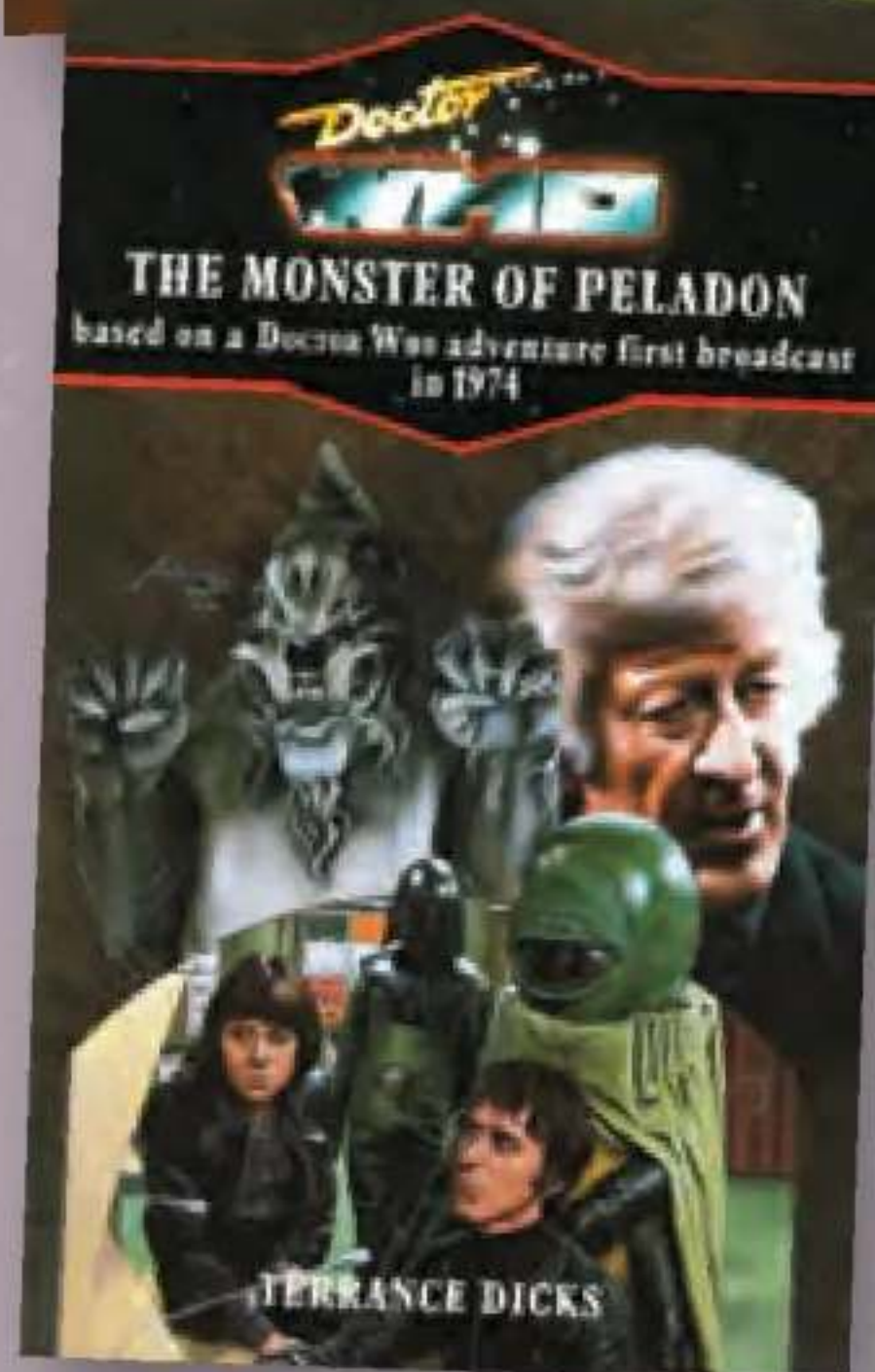
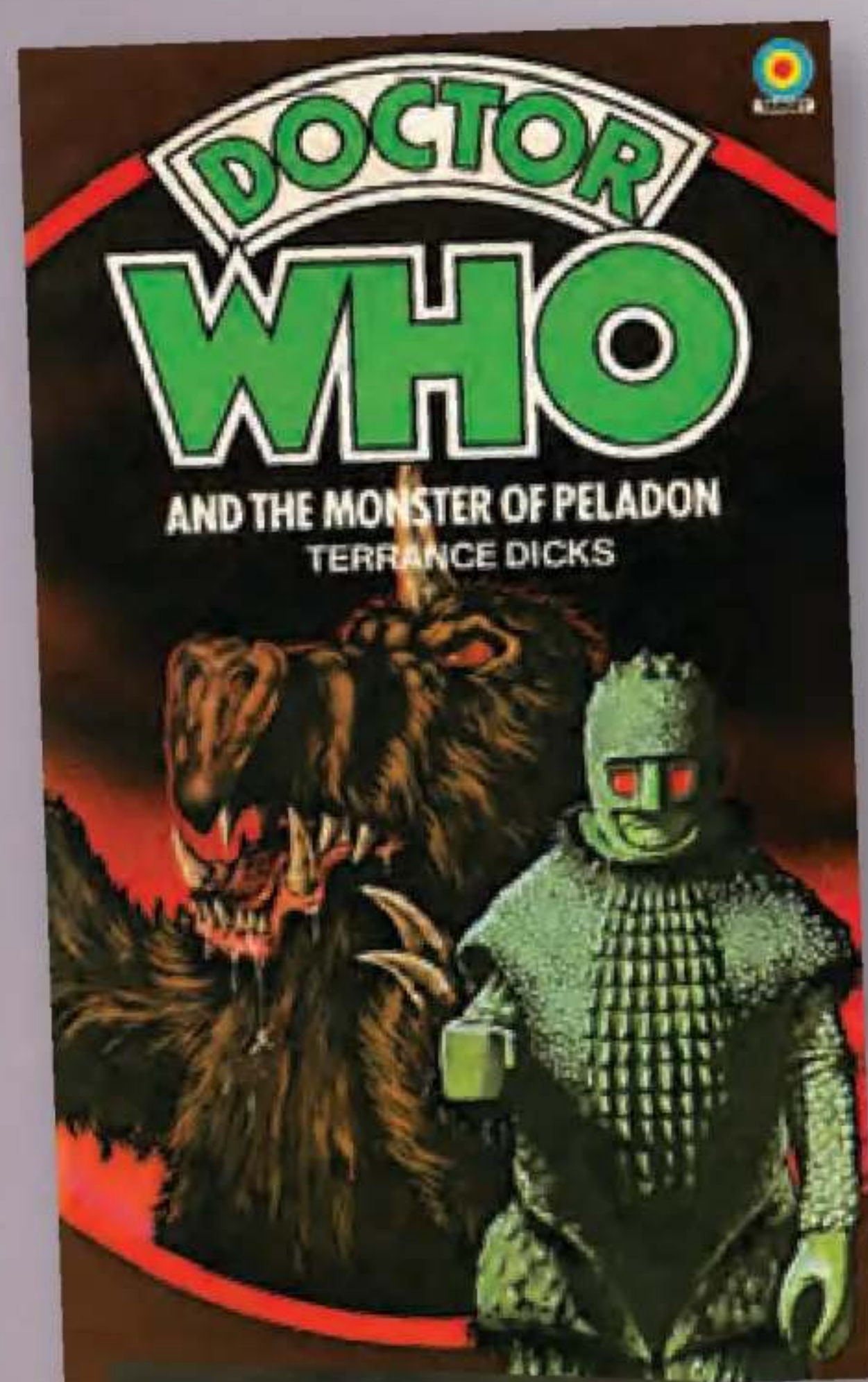
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 23 March 1974 ¹	5.30pm-5.55pm	BBC1	24' 59"	9.2M (23rd)	-
Part Two	Saturday 30 March 1974 ¹	5.30pm-5.55pm	BBC1	23' 26"	6.8M (55th)	-
Part Three	Saturday 6 April 1974 ¹	5.30pm-5.55pm	BBC1	24' 47"	7.4M (42nd)	64
Part Four	Saturday 13 April 1974 ¹	5.30pm-5.55pm	BBC1	24' 50"	7.2M (37th)	-
Part Five	Saturday 20 April 1974 ¹	5.30pm-5.55pm	BBC1	23' 56"	7.5M (42nd)	-
Part Six	Saturday 27 April 1974 ¹	5.30pm-5.55pm	BBC1	23' 48"	8.1M (30th)	-

¹ BBC Wales transmissions: 24 March at 4.25pm, 31 March at 4.20pm, 7 April at 4.50pm (scheduled for 4.30pm), 14 April at 3.45pm, 21 April at 3.15pm, 28 April at 5.00pm.

Merchandise

Far right:

The video and DVD covers for the release of the story.



Above:

Novelisation covers by Steve Kyte and Alister Pearson.

Right:

Eaglemoss' figurine of Azaxyr.

The serial was novelised by script editor Terrance Dicks for WH Allen in 1980 as *Doctor Who and the Monster of Peladon*. The hardback was issued in November 1980, with the Target paperback following a month later. The cover was painted by Steve Kyte. Latterly numbered Book 43 in the Target library, the book was reprinted with a new cover by Alister Pearson in June 1992. The story was later released by BBC Worldwide as an audiobook, narrated by Elisabeth Sladen, in March 2008. Sladen's reading was later released in April 2017 by BBC Physical Audio as part of its *Classic TV Adventures: Collection One*.

The Monster of Peladon was released on BBC Video in December 1995 with a cover from Colin Howard. It was subsequently released on BBC DVD as part of the *Peladon Tales* set, along with *The Curse of Peladon* in January 2010. The special features for *The Monster of Peladon* were:

► **Commentary:** Toby Hadoke as moderator, with Terrance Dicks, Barry Letts, Nina Thomas, Donald Gee, Ralph Watson, Mark Aldridge, Phil Newman, Kate Du Rose, Robert Shearman, Stuart Fell

► **The Peladon Saga: Part Two: The Monster and the Monarchs** - featuring Barry Letts, Terrance Dicks, Chris D'Oyly John, Katy Manning, Donald Gee, Nick Hobbs, Sonny Caldinez, Stuart Fell, Nina Thomas, Ralph Watson, Elizabeth Moss

► **Deleted scene**

► **Where Are They Now?**

- David Jacobs interviews Ysanne Churchman

► **On Target: Terrance Dicks**

- featuring Alan Barnes, Paul Cornell, David J Howe, Terrance Dicks

► **Photo gallery**

► **Easter Egg** - BBC News:

Jon Pertwee races Lord Montagu, broadcast Sunday 27 May 1973

► **Easter Egg** - sound rushes for filming

The serial was also released on DVD as part of GE Fabbri's *Doctor Who - DVD Files* in issue 125 which was published in October 2013.

The CD *Doctor Who at the BBC Radiophonic Workshop - Volume 2: New Beginnings 1970-1980* was released by BBC Music in May 2000. It included the sound effect

Aggedor's Temple Atmosphere,

Peladon. This track was also included on Silva Screen's *Doctor Who: The 50th Anniversary Collection* 11-CD set, released in September/November 2014.

A metal miniature model of Aggedor was issued by Harlequin Miniatures in 1999. A figurine of Azaxyr was released with issue 92 of the *Doctor Who Figurine Collection*, published by Eaglemoss in February 2017. ■



Cast and credits

CAST

Jon Pertwee	..... Doctor Who
with	
Elisabeth Sladen	..... Sarah Jane Smith
Donald Gee	..... Eckersley
Nina Thomas	..... Thalira
Frank Gatliff	..... Ortron [1-5]
Rex Robinson	..... Gebek
Ralph Watson	..... Ettis [1-4]
Ysanne Churchman	..... Voice of Alpha Centauri
Stuart Fell	..... Body of Alpha Centauri
Alan Bennion	..... Azaxyr [4-6]
Sonny Caldinez	..... Sskel [4-6]
Gerald Taylor	..... Vega Nexos [1]
Graeme Eton	..... Preba [1-2,4]
Michael Crane	..... Blor [1]
Terry Walsh	..... Guard Captain [1-4] ¹
Nick Hobbs	..... Aggedor [2-3, 6]
Roy Evans	..... Miner [3-4] ²
Max Faulkner	..... Miner [6]

¹ Also billed as Guard Captain in *Radio Times* for Part Five, but not credited on screen

² Billed as Rima in *Radio Times*



UNCREDITED

Roy Brent, Paul Phillips, Ifor Owen, Ivan Santon, John Cannon, Chris Holmes, Bill Haydn, Tom O'Leary, Eden Fox	..... Miners
Frances Pidgeon	..... Handmaiden
David Rolfe, Derek Chafer, Steven Ismay, Pat Gorman, Gordon Black, Chris Hodge, Tony Lord, Bob Blaine	..... Guards
Unknown	..... Electronic Void
David Cleeve, Kevin Moran, Alan Lenoir, Terence Denville	..... Ice Warriors
Terry Walsh	..... Stunt Double for Doctor Who/Stuntman/Guard
Max Faulkner	..... Stunt Double for Ettis/Stuntman/Miner

CREDITS

Written by Brian Hayles
Fight Arranger: Terry Walsh
Title Music by Ron Grainer
& BBC Radiophonic Workshop
Title Sequence: Bernard Lodge
Incidental Music by Dudley Simpson
Special Sound: Dick Mills
Film Cameraman: Keith Hopper³
Film Sound: John Gatland³
Film Editor: William Symon³
Visual Effects Designer: Peter Day³
Costume Designer: Barbara Kidd³
Make-Up: Elizabeth Moss³
Studio Lighting: Ralph Walton
Studio Sound: Tony Millier³
Script Editor: Terrance Dicks
Designer: Gloria Clayton
Producer: Barry Letts
Directed by Lennie Mayne
BBC ©1974

³ Credited on Parts One and Six only

Left:
Hands
up who
likes Sarah.

Profile

LENNIE MAYNE

Director

Born 8 November 1927 as Leonard Edward Mainprize, he was raised in the beautiful Katoomba national park area, New South Wales, Australia, west of Sydney. Here parents Herbert and Catherine Mainprize ran guest house Maldwyne (borrowing his mother's middle name). Leonard had two sisters, Margaret and Catherine.

He became a dancer with the Australian National Ballet, the Borovansky Ballet Company and its successor JC Williamson's Theatre Company, but despite these successes left for England in 1952.

He was soon rewarded with a stint as principal dancer in West End production *Guys and Dolls* (1953/4, Coliseum Theatre), then billed as Leonard Mayne. Further Coliseum runs followed in *Can-Can* (1954/5) and *The Pajama Game* (1955-7).

Below:

Lennie Mayne cast his wife Frances Pidgeon in many productions, including the *Doctor Who* story *The Hand of Fear*.



During the run of *Can-Can* he met dancer and model Frances Pidgeon, playing Mimi, and they married in Kensington in autumn 1956. Twin daughters Nicola and Sarah would be born in 1964.

Meanwhile Mayne appeared in cabaret revues at the Churchill's Club (1957) and began to stage and choreograph shows including *Damn the Expense* (1957, The New Lindsey).

His first television credit came as a dancer in TV variety show *This Is... The Henry Hall Show* in summer 1957 (future actress Amanda Barrie was among the same chorus line), and he also danced in Rediffusion's *Rush Hour* (1958) and *Dial for Music* (1960).

Declaring himself "too old", he gave up dancing for stage and TV choreography work in 1960. An Australian touring production that summer was covered by the *Sydney Morning Herald*, headlined *Dancer Comes Home*.

Back in Britain, further choreographer and producer credits came on *The Pied Piper* (1962, The Royal, Stratford East), cabaret revue *Noir et Blanc* (1962/3, L'Hirondelle), a summer season of *The Helen Shapiro Show* (1963, Great Yarmouth) and 'aquashow' *Big Splash* (1963, Pier Approach Baths, Bournemouth).

Mayne joined the BBC as a producer in autumn 1963, winning his first credit with one-off sitcom *Yes, But Seriously...* (1963). Subsequent producer and choreographer credits followed on musical variety shows *Just About Now* (1963), *Cribbins* (1965) and *Call It What You Like* (1965).

Completing the BBC directors' course, he went on to direct drama productions *Mickey Dunne* (1967), *Vendetta* (1968), *The Troubleshooters* (1969/70), *The First Lady* (1969), a Scottish costume drama produced by Anthony Coburn *The Borderers* (1970), *Z Cars* (1971), *Doomwatch* (1971/2), Patrick

Allen business drama *Brett* (1971), *Softly, Softly: Task Force* (1973-6), another Coburn-produced series *Warship* (1973) and *The Brothers* (1974/5).

Mayne directed four *Doctor Who* serials. Aside from *The Monster of Peladon*, he also helmed *The Curse of Peladon* [1972 – see Volume 18], *The Three Doctors* [1972/3 – see Volume 19] and *The Hand of Fear* [1976 – see Volume 25].

A livewire in the studio, Mayne famously reacted with incredulity to the unveiling of alien hexapod Alpha Centauri with the words: “What the hell is that? A giant green d**k?!” Mayne had a cloak added in an attempt to disguise its phallic appearance.

Mayne regularly worked with his own ‘Rep’ cast, in particular hiring actor Rex Robinson in at least one episode of almost all his BBC dramas and no less than three *Doctor Who* serials: *The Three Doctors*, *The Monster of Peladon* and *The Hand of Fear*. Mayne befriended Robinson after the actor appeared with Mayne’s wife in musical *The Crooked Mile* (1959/60, Cambridge Theatre, London). It turned out the Maynes and Robinsons were neighbours in Addlestone, Surrey, their gardens backing onto each other. Mayne



also cast Robinson’s actress wife Patricia Prior as Mrs Ollis in *The Three Doctors*.

In addition he cast his own wife Frances as a handmaiden in *The Monster of Peladon* and as Professor Watson’s assistant Miss Jackson in *The Hand of Fear*, as well as episodes of *Doomwatch*, *Softly, Softly* and *The Brothers*.

Mayne died tragically on 20 May 1977, aged 49, after a boating accident in the English Channel. His yacht, piloted by actor Ian McCulloch, and with BBC director Peter Jefferies also aboard, had become involved with another yacht and, as the vessels struggled to avoid a collision, Mayne was swept overboard. A verdict of misadventure was recorded.

With sad irony, Mayne’s last work had been on period shipping drama *The Onedin Line* (1976/7), his final posthumous credit coming on an episode aired 26 June 1977. *Onedin* producer Geraint Morris, who had previously worked with Mayne on *Softly, Softly*, gave a eulogy at his memorial service on 1 August 1977 at All Souls Church, London.

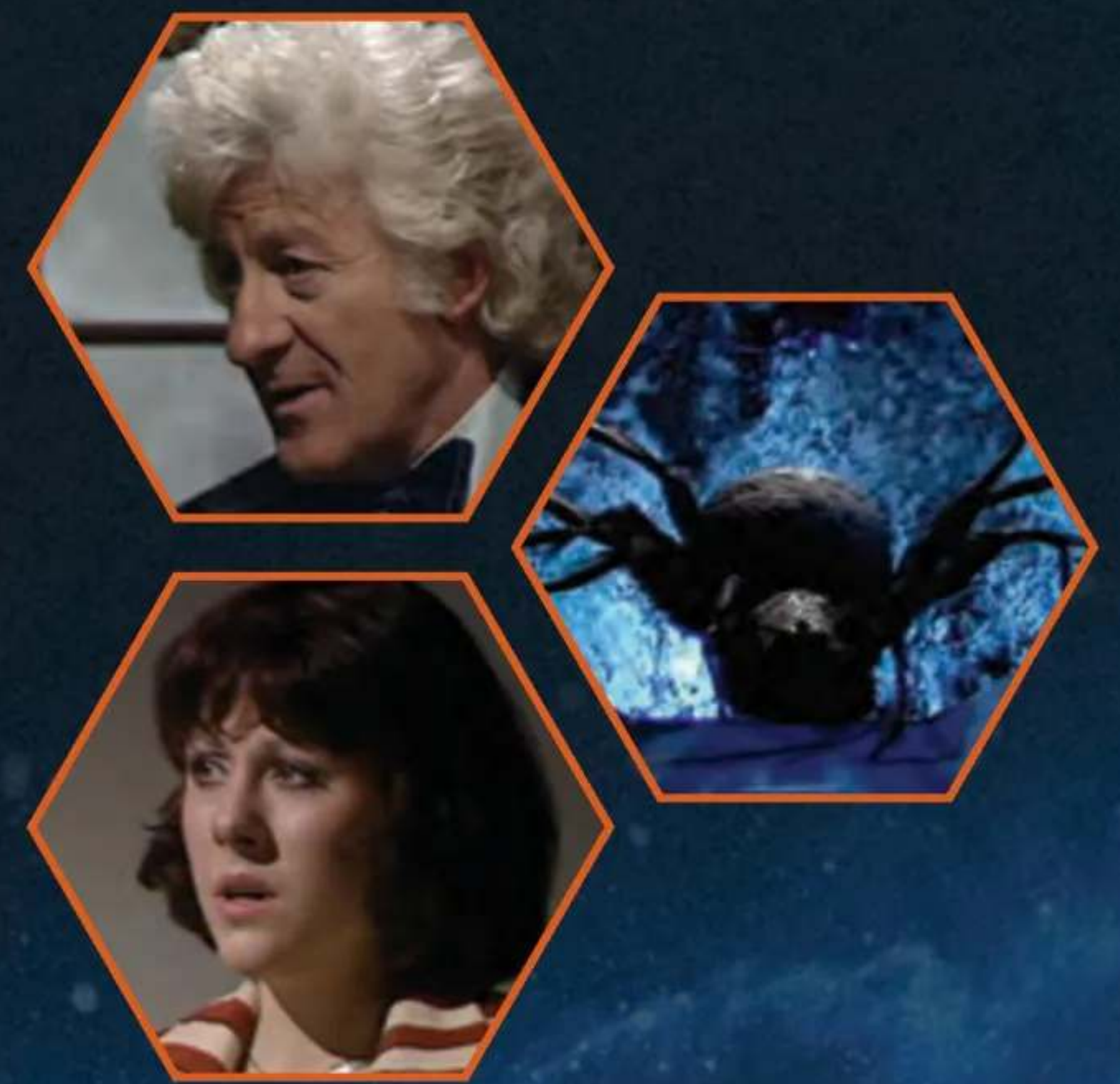
The Robinsons were a great support to Frances after her husband’s death; Pidgeon herself died in 2016, aged 84. ■

Above:

Lennie Mayne directs.

Left:

Mayne’s final, posthumous credit was on an episode of *The Onedin Line*.



PLANET OF THE SPIDERS

➤ STORY 74

Reaching out across space and time, the giant Spiders of Metebelis III are searching for a rare blue crystal, previously stolen from their world by the Doctor. Determined to thwart the Spiders' plans, the Doctor must ultimately face his greatest fear.



'THE DOCTOR FINALLY
LEARNS THE LESSON
THAT THE TIME LORDS
WERE TRYING TO
TEACH HIM.'

Introduction

In the Second Doctor's final adventure, *The War Games* [1969 – see Volume 14], he finally stopped running from his own people, the Time Lords. They found him guilty of interfering in the affairs of other planets, changed his face and exiled him to Earth. The Doctor didn't take very well to being told off. Life on Earth might have kept him busy, but he still found time to sulk and generally complain about the way he'd been treated. Then, after saving the Time Lords' civilisation in *The Three Doctors* [1972/3 – see Volume 19] they pardoned him, and he went on his way.

His exile had a profound affect on him, however. He might have complained about

the Brigadier, but even though he was free to travel anywhere in time and space he still stayed on as UNIT's scientific adviser. At the start of *Planet of the Spiders*, he was seen socialising with the Brigadier (even if he passes their trip to the theatre off as important scientific research). By being stuck on Earth he'd found a family. And although the next Doctor inevitably moved on and resumed his travels, the Third Doctor's wide circle of friends continued to crop up in the series for decades after he was gone.

There's also the slight suggestion that the Doctor matured as a result of his sentence. He was grounded in more ways than one. In this, his final story, he realised that his first impulse upon being granted

his freedom – to visit Metebelis III – led to his downfall. The crystal he stole from that planet delayed the ultimate demise of the Spiders at their own hands (or legs?), and resulted in the untimely death of the magician he'd been to see with the Brigadier. He'd finally learnt the lesson that the Time Lords were trying to teach him – that his unchecked thirst for adventure could have a catastrophic effect. And he sacrificed himself to set things right.

It's neat that the Third Doctor's final story provided some closure to an arc that had spanned his entire era. Of course, in the long term, the Doctor probably hadn't learnt his lesson. There would be many occasions thereafter where the Doctor considered the error of his ways, when



things went wrong. Maybe he consoles himself with the fact that while there is evil in the universe that must be fought he is, on balance, a force for good. ■

Above: The Time Lords pardoned the Doctor in *The Three Doctors*.

PART ONE

The Doctor has convinced the Brigadier to watch the mindreading act of 'Professor Clegg'.

Mike Yates is staying at a meditation centre, and has become suspicious of the activities of a fellow student, Lupton.

The Doctor invites Clegg to meet him at UNIT HQ. The Doctor is convinced Clegg is a very powerful clairvoyant. He demonstrates psychokinetic powers. [1]

The monk Cho-je tells Lupton that Mike has gone to fetch a woman journalist, then he speaks to one of his cabal, Barnes. Their conversation is interrupted by a resident, Tommy. [2]

As Mike drives Sarah to the centre, he explains that he came there to sort himself out.

Lupton convenes his cabal in the cellar and they chant – and Mike nearly drives into a tractor. [3] But it turns out to have been an illusion!

The Doctor links Clegg to an Image Reproduction Integrating System to translate his thoughts into pictures.

Sarah and Mike speak to Cho-je, who explains the principles of meditation. [4]

Benton arrives in the Doctor's lab with a package from Jo Grant. Clegg correctly guesses what is inside the package; it is a blue crystal – the one the Doctor took from Metebelis III.

Mike shows Sarah around the centre and she meets Lupton before Mike takes her back to his car.

The Doctor reads Jo's letter, explaining that she has sent the crystal back because their Indian porters think it is bad magic.

Mike and Sarah sneak back into the centre and hide in the cellar and watch as Lupton's cabal have another meeting.

Clegg picks up the Metebelis crystal and there is a terrible psychic storm. [5] The Doctor wrenches the crystal out of Clegg's hands but the shock kills him.

Lupton's cabal summons a giant spider into existence... [6]





PART TWO

The Spider tells Lupton it has come to give him the power he seeks. It jumps onto his back [1] and vanishes.

The Doctor watches the IRIS machine's recording of Clegg's last thoughts. Spiders!

Lupton explains to Barnes that the Spider is still on his back and he can hear it in his mind. The Spider tells Lupton it has come to find the crystal.

The Doctor stares into the crystal and sees the face of his old teacher. [2]

Mike tries to see the Abbot, K'anpo, but Tommy prevents him, saying it is time to go to bed.

Sarah returns to UNIT and tells the Doctor what she saw. He doesn't listen until she mentions a Spider.

Lupton approaches UNIT. A soldier asks to see his pass, so Lupton zaps him. [3]

The Doctor tells Sarah the Metebelis crystal can be used to amplify the power of the mind.

Lupton enters the building and spots the crystal in the laboratory. The Spider on his back helps him teleport the crystal into his hand. Lupton runs off, but the Doctor, Benton and Sarah give chase. Lupton gets away in the Doctor's futuristic car.

Benton drives the Doctor, the Brigadier and Sarah to an airstrip. The Doctor takes off in a gyrocopter. [4]

A policeman sees the Doctor's futuristic car drive past, followed by Bessie and the gyrocopter.

The Doctor and the others find the Doctor's futuristic car abandoned. The policeman arrives and Lupton uses the distraction to steal the gyrocopter. The Doctor and Sarah climb into the futuristic car – which flies after the gyrocopter! [5]

The Spider instructs Lupton to return to the ground. He lands near a river and steals a motorboat. The Doctor pursues him in a hovercraft [6] and soon catches up, jumping on board the motorboat – but Lupton has vanished!

PART THREE

Tommy sees Lupton rematerialise in the meditation centre. Lupton's Spider tells her Queen on Metebelis III that she has found the crystal. [1]

The next day, the Doctor, Mike and Sarah visit Cho-je at the meditation centre. [2]

Barnes wakes Lupton. Lupton explains that he came to the centre to get power! While they are talking, they don't notice Tommy steals the crystal. He puts in a box with his other "pretties".

Lupton's Spider twists his mind as a show of strength – only for him to do the same thing to her. [3] Then he notices the crystal has gone!

Tommy tells Sarah he has a present for her.

The Spider tells Lupton that if the Queen finds out they have lost the crystal, she will kill them. They must return to Metebelis III and bluff it out.

Sarah overhears Lupton telling Barnes he will be conducting a ritual alone in the cellar. She tells Tommy to tell the Doctor while she sneaks down to the cellar.

Sarah sees Lupton vanish. She stands on the mandala, and as the Doctor enters, Sarah is transported to a strange rocky planet [4] where she is grabbed by a man called Tuar. He takes Sarah to his village, telling his father Sabor and his brother Arak that he has captured a spy.

A horn sounds and the villagers rush indoors, Sarah going with Arak and his mother Neska. The Queen of the Eight Legs is carried into the village and demands Arak's surrender. Sabor runs outside and offers to take his place. [5] Then the Queen senses there is a stranger nearby.

Sarah gives herself up – whereupon the TARDIS materialises and the Doctor steps out. The Doctor battles the Queen's guards while Sarah slips away. Then the guard captain zaps the Doctor... [6]





PART FOUR

The Queen and her retinue leave with Sabor. After they have gone, Sarah rushes to the Doctor. He's still alive – just. They move him into Arak's hut.

The Queen returns to the council chamber. Lupton and his Spider claim to have the crystal hidden; they will not hand it over until they have their reward. [1]

In his den, Tommy looks into the crystal and faints. When he comes around, he finds he can read!

The Doctor briefly comes to and tells Sarah to fetch a machine from the TARDIS. She creeps over to the TARDIS and emerges with the bag containing the machine. But she is caught by Lupton. [2]

After Lupton has taken Sarah away, Arak recovers the bag. He gives the machine to the Doctor who activates it and hears it crackle with energy. [3]

Tommy gathers books from the library, excited by his new-found ability. [4]

Lupton takes Sarah to the Spiders' larder, where Sabor lies wrapped in a web.

Barnes and the other cabal members attempt in vain to get Lupton back. Mike enters and tries to speak to Barnes, but he is knocked unconscious.

Dawn breaks on Metebelis III and the Doctor wakes, back to his old self. He learns that the villagers are descendants of settlers from Earth...

... and Sabor explains that after their spaceship crashed, a spider must have been blown into the mountains, with the blue crystals making its descendants cleverer and larger. [5]

Mike wakes up, bound and gagged.

With the help of Arak's sister, Rega, the Doctor identifies a type of crystal that absorbs the energy of the Spiders' attacks. Then he sets off to the Spiders' city, where he is accosted by a guard. [6]

Sarah is delighted when the Doctor enters the 'larder' – until she realises he is also a prisoner.

PART FIVE

Arak and the men of the village prepare to attack, each protected by a crystal on their headband.

Sarah is brought before the Spider Queen. The Queen says that all she desires is peace. Sarah agrees to help recover the crystal, on condition that the Queen releases her captives. [1]

The Doctor wriggles free from his web using a trick learned from Harry Houdini.

Barnes goes to see Mike, who offers to help the cabal recover Lupton.

Wandering through the Spider city, the Doctor hears Sarah calling to him.

Tommy's intelligence continues to advance. In search of an explanation, he goes to see Cho-je. [2]

Sarah's voice leads the Doctor not to Sarah but to a vast blue cave of crystal, the home of the Great One. She warns him that the crystal rays will irretrievably damage every cell in his body, demanding

that he brings her the crystal he stole, the one last perfect crystal of power. [3]

In the cellar, Barnes, the cabal and Mike conduct the summoning ritual. Several Spiders appear in the darkness undetected. [4]

Tommy informs Cho-je about Lupton's activities. Cho-je decides to go down to the cellar to see for himself. He interrupts the ritual but is zapped by a Spider. Mike is zapped too.

The Doctor finds Sarah in the 'larder'. She takes his hand and they return to the TARDIS. Sarah explains that the Queen taught her the trick of teleportation.

[5] They leave in the TARDIS and materialise in the meditation centre cellar. The members of the cabal are now all controlled by Spiders, but the Doctor repels them with a crystal.

Tommy takes them to the Abbot's room. The Doctor explains to K'anpo about the crystal he stole while Tommy stands guard outside and faces an onslaught from the members of the cabal... [6]





PART SIX

K'anpo discloses to the Doctor that Tommy has given him the crystal. Sarah orders him to give it to her. K'anpo places her in a trance and reveals that she has the Spider Queen on her back! [1] The Doctor tells her to look into the crystal and concentrate. Overwhelmed, the Queen vanishes. The Doctor explains that K'anpo was his old teacher.

Cho-je rouses Mike in the cellar. [2]

K'anpo says the Doctor must face what he fears most. He must take the crystal to the Great One.

The cabal zap Mike and burst into the Abbot's room as the Doctor disappears. Barnes zaps K'anpo. [3]

The Doctor returns to Metebelis III in the TARDIS. Arak and Tuar greet him, saying their attack was a success. But when he enters the council chamber, he discovers Arak and Tuar are under the Spiders' control. [4] The Doctor explains

that he has come to return the crystal. Lupton curses the Spiders for forfeiting his chance of power and tries to crush the Queen. She kills him.

Mike recovers in the Abbot's room. K'anpo regenerates into his new incarnation: Cho-je!

The Doctor returns to the Great One, a vast, terrifying Spider. [5] She needs the perfect crystal in order to increase her mental powers to infinity. The Doctor warns she won't be able to contain the energy, but she is undeterred and completes her crystal web.

Her brain *burns*. The humans are released from the Spiders' influence and flee as the crystal mountain explodes.

Three weeks later, Sarah pops in to see the Brigadier at UNIT to see if the Doctor has returned. Then the TARDIS appears and the Doctor stumbles out, collapsing.

Cho-je appears and explains that the Doctor is not dead. He will become a new man. Cho-je fades away – and the Doctor undergoes his third regeneration... [6]

Pre-production

Above:
Sarah is
the reluctant
host of the
Spider Queen.

While *Frontier in Space* [1973 – see Volume 19] was in production during autumn 1972, producer Barry Letts discussed the future of the Doctor's arch-enemy, the Master, with actor Roger Delgado. Even though the Master's appearances in the show had become less frequent since he was introduced in *Terror of the Autons* [1971 – see Volume 16], Delgado found that casting directors assumed he was working steadily on *Doctor Who*. The actor felt it was time to move on, and script editor Terrance Dicks was also wary that the effectiveness of both the Master and the Doctor was increasingly diminished when neither was able to fully defeat the other. It was agreed that the Master would be written out, perishing in a blaze of glory at the end of the 1973/4 series. To script

this serial, Letts turned to his writing colleague Robert Sloman, with whom he had collaborated on *The Dæmons* [1971 – see Volume 17], *The Time Monster* [1972 – see Volume 18] and *The Green Death* [1973 – see Volume 20]. The Master's departure was discussed, and Sloman was formally commissioned to write a six-part storyline, *The Final Game*, on Thursday 15 February 1973 for delivery on Monday 4 June; the plan was that this would heavily involve the Time Lords and their home world of Gallifrey.

Sloman's storyline had been developed and submitted to the production office by mid-April. It drew on Buddhist concepts suggested by Letts, whose own philosophical outlook on life ascribed to Buddhist ideals. A key idea was that the close brother-like relationship hinted at between the Master and the Doctor should be revealed as them being two

different aspects of the same person; the Master would be the id (instinctive impulses) to the Doctor's ego (conscious thought) – an element that Sloman lifted from the 1956 movie *Forbidden Planet*. On this occasion, the Master would again be attempting to take over the universe, this time by meddling with time. At the serial's conclusion, the Master would die in a massive explosion which caused a new star to form – saving others, including the Doctor and/or Gallifrey. It would be left unclear whether or not the Master had undergone a death-bed repentance, unable to kill his former friend, which would have made sense of the previous occasions when the Master had spared the Doctor.

Delgado's death

Tragically, these plans were forcibly abandoned on Monday 18 June when Roger Delgado was killed in a car accident in Turkey.

Delgado's death was followed by Terrance Dicks' decision to move on from the post of script editor after five years, and Letts also decided to leave *Doctor Who* to helm other BBC drama series. By autumn 1973, Pertwee, too, felt that it was

time to move on, allowing a new production team to start afresh with a new Doctor; he was aware that offers to do a variety of work were decreasing. Although he had enjoyed himself on *Doctor Who*, he missed both Manning and Delgado; furthermore, damage to his back from a slipped disk had been inflamed during a recent fight sequence, leaving him less mobile than the role demanded.

Pertwee soon received a telephone call from Letts' superior, Shaun Sutton, the head of serials; *Doctor Who* had been a great success with Pertwee, and Sutton asked the star to stay on. Pertwee was reluctant, asking for a pay rise of 20% rather than the usual increase of 3%. Explaining that the season's budget had already been set, Sutton told Pertwee that he would be sorry to see him go. The actor was a bit shocked that the BBC was happy to drop him so easily, but also accepted that this meant he could now move ahead with other aspects of his career.

The final slot of the 1973/4 series was kept open for a new storyline from Sloman, which was in development during the later months of 1973 as Sloman and Letts collaborated closely as usual; as with Sloman's earlier serials, Letts would have heavy input into the scripts but would take no credit. Sloman was now feeling restless on the series, but developed a narrative based on Letts' Buddhist input which he found attractive; Letts was very familiar with Chinese Zen Buddhism but knew little of Tibetan Buddhism. Letts wanted to correct a flaw that had emerged in the Doctor's character: his thirst for knowledge which dominated his ego

Connections: Focus

▶ Lupton and his followers seat themselves around a mandala when chanting and focusing their mental energies to summon the Spiders. A mandala is a spiritual symbol in Buddhism that represents the universe and is sometimes used as an aid to meditation and spiritual guidance.



Left:
The Doctor gives pursuit.

PLANET OF THE SPIDERS

STORY 74

Right:

Lupton is in collusion with the Spiders.

and had destructive consequences (Dicks disagreed with this, feeling that the Doctor – as a hero – should not be imperfect). Letts wanted the Third Doctor to depart in a parable about meditation, showing how greed could take over the selfish ego and gain power instead of allowing itself to be destroyed. The Doctor would undergo a metaphorical trip into himself, coming to terms with his greed and fear, destroying his ego, and bringing about a regeneration into what the Buddhists saw as a ‘new man’. The evil force was embodied in giant Spiders, stemming from Sloman’s dislike of the creatures; Dicks and Letts knew that this would be effective because of the success of the giant maggots in scaring viewers in *The Green Death*.

An ‘Argument’ document for *The Planet of the Spiders* was drawn up; the narrative would conclude the running story of the Doctor’s visits to the blue planet of Metebelis III. Metebelis is dominated by a matriarchal society of Spiders ruled by a queen; if the male Spiders move out of line, they are eaten. There are also

humans, along with ‘flocks of alien beasts (or maybe sheep, cows, etc.)’, and when animal meat supplies are low, the Spiders devour the humans. 2,370 years ago, an early hyperdrive spaceship from Earth was attempting the first intergalactic jump, but its course was distorted by the pressure of the Time Vortex and it landed on Metebelis III. Despite the hostile local animals, most of the crew survived, established a community, and then set off to explore a distant ‘strange blue mountain’. Already, a fertile female spider had



been blown from their ship onto the upper mountain slopes where the strange powers of the Metebelis blue crystal had affected its nervous system (as with any creature of alien origin). The Spiders’ brains were enlarged and they gained the powers of psychic-clairvoyance, telepathy and teleportation; they had used their clairvoyance to scan for the blue crystal taken by the Doctor at the start of *The Green Death* [1973 – see Volume 20]. The arrival of the crystal sent by Jo Grant from the Amazon was a story element suggested by Terrance Dicks.

This is where the narrative would begin, with the Spiders establishing a mental link to the crystal... because of Chairman Mao! When the Chinese Communists invaded Tibet in 1959, many monks followed the Dalai Lama into exile. One old Lama, K’an-po, became the Abbot of a gompa (or monastery) situated in a farmhouse on the side of a hill in North Wales. This Gompa of Min-Dol-Lin (a place of perfect emancipation) had existed for three years, with one of the other Tibetans, Cho-je, acting as vice-abbot, master of the brethren and teacher. Another key figure was to be Lupton, the first European to join the gompa; it was his small, secret meditation group that established the link with the Spiders.

The narrative was also to be crafted as a farewell gift to Pertwee. Over the years, Letts and Pertwee had discussed the gimmick of using gadgetry and new technology in the show, with the producer

Connections: Off duty

► We learn for the first time that the Brigadier’s first name is Alistair, although this had first been given in the 1972 book, *The Making of Doctor Who*, co-authored by script editor Terrance Dicks. We also discover that the Brigadier (probably) had a relationship with a lady called Doris, and by the time of *Battlefield* [1989

– see Volume 45] he is married to a lady called Doris.



often promising his star that when the appropriate situation arose, these elements could be incorporated into a story. With this in mind, Letts set aside much of Part Two for a chase sequence incorporating various vehicles that Pertwee had taken a shine to. This would include a one-seater hovercraft which the actor had seen at the International Boat Show at Earl's Court in London in January 1973.

Captain Yates' departure

Also departing from the series would be the character of Captain Yates, played since 1970 by Richard Franklin who had assumed that his work on *Invasion of the Dinosaurs* [1974 – see page 6] would be his final contribution to *Doctor Who*; Yates had left UNIT in disgrace after being part of a plot to wind back time. It was Terrance Dicks' idea to feature Yates finding himself now he was back in civilian life; the intellectual character offered a strong link between the meditation centre and the regular characters at UNIT.

The scene breakdown for *The Planet of the Spiders* indicated that while the Doctor's car, the 'Whomobile', and the gyrocopter were in the UNIT car park, Sergeant Benton, Sarah Jane Smith and the Brigadier were originally to join in

the chase in a Land Rover rather than Bessie. During the chase, the Doctor's hovercraft 'swoops onto the land, through a park, across somebody's front lawn, down a crowded market (etc.) in order to bypass a bend in the river'; the river was defined as the Thames. The Spider council was led by a 'chairman', larger than the others. In Part Three, there were extra film sequences of Sarah entering the monastery cellar and the Doctor departing the monastery in the Whomobile for UNIT HQ. Part Three ended with the Doctor arriving on Metebelis III to see that Sarah was a prisoner. Part Four was to have concluded in the corridors of the citadel with Lupton ordering the guards to kill the Doctor, while Part Five's cliffhanger saw Lupton's colleagues unleashing their electronic webs at the Doctor and Sarah in the cellar. For Part Six, the Great One was described as 'six feet across and marvellously horrible' while a 'howl-round' was planned for the Doctor's regeneration. The ego that the Doctor had to destroy was represented by the Great One, with the creature's mountain stronghold being the symbolic self that he had to enter. Wanting to avoid repetition of the Brigadier not believing the identity of a new Doctor as in *Spearhead from Space* [1970 – see Volume 15], Dicks indicated that he wanted the Doctor's regeneration to take place at UNIT HQ.

Sloman's formal commission for the six scripts – now entitled *Planet of the Spiders* – came on Wednesday 5 December for a target delivery of Monday 14 January 1974. Part One was delivered on deadline, with

Connections: Special powers

▶ The Doctor's suggestion that Professor Clegg might like to have a go at bending a fork is a reference to Uri Geller, an Israeli entertainer. Geller had risen to fame in 1973 for his demonstrations of his supposed supernatural powers, the most famous of which was his ability to apparently bend and break cutlery just by gently rubbing the items.



Left: Mike Yates is looking for the peaceful life.



Connections: Coffee

➤ The Doctor tells Sergeant Benton, "I've always said that next to Mrs Samuel Pepys you make the finest cup of coffee in the world." The famous diarist Samuel Pepys (1633-1703) was married to Elisabeth who must have embraced the pleasures of coffee when it first became popular in the 1650s.



All change

➤ Although this would be the third time that the Doctor had changed his physical form, *Planet of the Spiders* marks the first time that the process is referred to as 'regeneration', when K'anpo explains to Sarah, "When a Time Lord's body wears out, he regenerates, becomes new."



the remaining five episodes the following day.

In Part One's cellar ceremony: 'The cymbals begin to reverberate, and change into a curious electronic "stellar" sound, as if some cosmic radar is at work.' The Doctor's Image Reproduction Integrating System was to show 'a succession of images of past *Doctor Who* adventures' when Professor Clegg (whose first name was originally Cyril) looked at the Doctor's sonic screwdriver. The small meditation room in which Yates and Sarah watched a class was noted as possibly being 'part of the hall, redressed and relit'. At the start of Part Two: 'A strand of light streaks out of the Spider's body and envelopes the man, who falls down senseless or dead'; this process was known as 'webbing' in the script. The stage directions indicated that Lupton's Spider, which

was also referred to as Spider One, 'speaks in a strange, thin voice'. In Part Three, Sarah found herself in 'the strange countryside of Metebelis Three [sic]... the Blue Mountain can be seen in the middle distance. Nearby is a group of buildings – huts or cottages.' At the village, the crystal weapons used by the guards were referred to as probes.

Originally, the machine that revived the Doctor discharged through his body as he held it: 'A great spark leaps from the Doctor's finger to the ground.' The cell in which Sarah and Sabor were held 'has



no bars. It has no need of any. The wall is draped with webs, attached to which can be seen Sabor, wrapped like a fly in a Spider web with just his head free. A spider is sitting in the web itself, obviously waiting for Sarah.' In Part Six, the Doctor's Tibetan dialogue was written phonetically: "JAL TA KAY YON JO MA CHUN WA." The Great One was described as a Spider, 'Six or more feet across, [sitting] on a lattice of blue crystal.' When the regenerated K'anpo appeared in UNIT HQ, 'A strange ethereal sound is heard. As of a Tibetan TARDIS'; in the ensuing regeneration, the Doctor starts 'to glow with a golden light'.

In terms of continuity, Part One saw Mike Yates discussing the events of *Invasion of the Dinosaurs* with Sarah (who worked for *Metropolitan*), and dialogue concerned the Doctor's former companion Jo Grant and her search in South America for a rare toadstool, referring to *The Green Death*. When Tommy looked at the crystal in Part Four, 'He is beginning to be affected by it as Yates was in *The Green Death*.' In Part Two, the Brigadier telephoned the UNIT medical officer, Sullivan; originally



named 'Sweetman', this had been altered to foreshadow the introduction of companion Harry Sullivan in the next serial, *Robot* [1974/5 – see Volume 22]. In Part Six, the Brigadier referred to Pertwee's début story, *Spearhead from Space*, when commenting on the Doctor's previous return with a new face. Barry Letts produced a document explaining basic concepts of Buddhism and its terminology for the production team, extracted from the 1966 documentary *The Message of the Tibetans*.

K'ango Rimpoche

Letts' notes indicated that the character of K'ango Rimpoche was named after the famous Guru Rinpoche – 'The Precious Master'. Recalling how the Doctor had discussed his mentor in *The Time Monster*, Letts felt that this figure could now be revealed as K'ango.

In the script, Cho-je referred to "samsara" being the world of appearance and change; samsara means 'eternal recurrence' or 'becoming'. The true self was said to be 'no-self' and the true mind

as 'no-mind'; this came from the mystical state which the teacher Alara helped the Buddha to obtain, a 'sphere of no-thing' where the concept of 'no-self' was called "anatta", Cho-je indicated that the "old man" would die and the "new man" would find he never existed; this was the attaining of nirvana as the ego died. The venerable also said, "The Dharma that can be spoken is not the true Dharma" – 'dharma' being a Sanskrit term for 'truth' or 'law'. The fact that the Buddha spent his life striving for nirvana prompted Cho-je's comment that striving was the only important thing. The monk also referred to Shakyamuni's words; Shakyamuni had been a transcendent Buddha in India around 300 BC.

Letts' story was structured so that the crystal represented the power of looking into one's own mind to understand what caused sufferings and cravings (the Spiders) and that the Doctor could only free himself by going into his own self (the mountain) to face his false self (the Great One).

The character of Tommy – generally referred to as Tom – was 'a very backward local youth, who is the monastery's hewer of wood and drawer of water'; when Tom referred to Sarah, his dialogue was written phonetically as "Sar'Jane Smith". In Part Three, the human inhabitants of Metebelis III were named Metebelians and 'fairly roughly dressed and yet there is something about them which indicates that they are more than simple peasants'; Arak was 'a tall handsome man of about thirty' with 'a powerful voice'. In Part Six, K'ango Rimpoche was introduced; 'K'ango's manner is brisk and normal. There is nothing of the pseudo 'Holy Man' about him.'

For the scene in Part Three where Lupton's face appeared to the Spiders, Letts was inspired by the face which appeared in the magic mirror in Walt Disney's animated

Left:

"Wanna buy a secondhand crystal?"

Connections: Echoes

► When testing Professor Clegg's powers, the Doctor gives him his sonic screwdriver. This causes Clegg to see the Drashigs that the Doctor encountered in Part

Three of *Carnival of Monsters* [1973 – see Volume 19].



feature *Snow White and the Seven Dwarfs*.

Letts himself decided to direct Pertwee's finale, having previously directed *The Enemy of the World* [1967/8 – see Volume 11], *Terror of the Autons* [1971 – see Volume 16], and *Carnival of Monsters* [1973 – see Volume 19]; he had very much missed being a director due to his producer's chores over the last five years. He had also

very much wanted to both write and direct a *Doctor Who* serial since he started, inspired by his memories of working as an actor on children's BBC TV serials of the 1950s and 1960s such as *The Gordon Honour*, *Queen's Champion*, *The Pocket Lancer*, *The Long Way Home* and *The Last Man Out*, all of which had been written, directed and produced by Shaun Sutton.

The designer was Rochelle Selwyn, working on her first *Doctor Who* serial; the same was true of make-up supervisor Deanne Turner. Costumes were designed by L Rowland-Warne who had been part of the team on *Death to the Daleks* [1974 – see page 46] while visual effects were handled by Bernard Wilkie, a founder member of the visual effects department; this was Wilkie's sixth and final credit on the series. Initially, Wilkie advised Letts that puppet spiders would not work well on screen, so over the weekend Letts used coat hangers, corks and pipe cleaners to create a basic spider marionette to prove his concept.

Pertwee's departure was formally announced on Friday 8 February 1974, gaining considerable press coverage and coinciding with the broadcast of Part Five of *Invasion of the Dinosaurs*. The *Evening News* was one of the first with the news in *Jon Pertwee to Quit as Dr Who the Third* in

which Aldo Nicolotti noted that the actor wanted to return to the stage. "He will star in three more stories after the present one," indicated Letts, while the report indicated that the BBC had Pertwee's replacement lined up and that he would be announced the following week once contracts had been finalised. Pertwee himself was announced as appearing in a summer tour of *The Bedwinner* prior to its début in the West End. The following day, Brian Wesley of *The Sun* offered the story *The burning question now is: who's Who?* In which it was confirmed that Pertwee would complete recording in May and 'last be seen on the screen in June – fighting the Daleks'. Other papers such as *The Daily Telegraph* (*Pertwee to Quit as Dr Who*), *Daily Express* ('*Dr Who*' Turns to Comedy), *Daily Mirror* (*Who Next?*) and *The Times* (*Who will be Who?*) also covered the announcement.

An experimental studio session to test visual effects – mainly the Spiders – was held at Television Centre on Monday 25 February. After an hour's set-up, this test began at 10am and although the details of what took place are not known, it would very likely have concerned the Colour Separation Overlay (CSO) effects used

Right:

The human inhabitants of Metebelis III live in fear of the Spiders.





extensively in the serial. As blue was an important design element in this particular serial – including the blue crystal, and the Doctor’s blue velvet jacket – it was decided to use yellow as the CSO colour rather than the usual blue.

Dummy Spiders

On Friday 8 March, puppeteer Barry Smith was sent the scripts for *Planet of the Spiders* and asked to estimate the modelling costs of the different Spiders required. The bulk of these were made by Bernard Wilkie’s visual effects assistants. Around 20 dummy Spiders were made for the council room scenes; these latex-covered creatures, made by Ian Scoones and Steve Bowman, had vacuum-formed plastic bodies with wire legs and could twitch by means of nylon lines. Another vacuum-formed prop was a lightweight Spider that hung on an actor’s back. Similarly, there was a lightweight jumping Spider that could leap out of shot on a wire; this was also manipulated as a puppet by Smith for certain walking shots, notably in Part Three. Richard Conway constructed Huath, the Spider Queen, a larger and more complex puppet with legs and mandibles that could be operated via 15 cables connected to a keyboard hidden beneath the Queen’s platform. Scoones designed a five-foot Spider for the Great One which had flaming red eyes and a hide of sea moss painted black over a balloon bladder which made it seem to breathe. This was rejected by Barry Letts as too

terrifying and replaced by the Spider Queen prop for recording. The final Spider was a mechanical one that could move across the floor independently, created by Scoones and Mat Irvine; originally called Buggy he was subsequently nicknamed Boris (after the song *Boris the Spider* by The Who). He had a vacuum-formed body which housed a small Meccano motor to propel him along and move the legs; the mechanism meant that he could start but not stop until he ran into a wall.

For *Planet of the Spiders*, Letts wanted to cast people who had worked on *Doctor Who* during Pertwee’s tenure. Playing Lupton was John Dearth, an old colleague of Letts’ from television projects like *The Long Way Home* who had voiced BOSS in *The Green Death*. Two of the series’ regular stuntmen, Terry Walsh and Stuart Fell, were hired to appear; Walsh would play Bert, while Fell would be the tramp driven over by the Doctor’s hovercraft. The UNIT soldier overpowered by Lupton was Pat Gorman, another small part player who had been in many of the recent serials; clubland comic Chubby Oates (whom Letts had directed in *Adventure Weekly*) filmed a cameo as a policeman. Semi-regulars Nicholas Courtney, Richard Franklin and John Levene returned to the show having last appeared in *Invasion of the Dinosaurs*.

Before filming on his final serial commenced, Jon Pertwee recorded an edition of the Radio 2 panel game *Sounds Familiar* (broadcast Thursday 4 April) and an interview with Peter Hunt for the BBC World Service on Monday 4 March; during the latter he commented on the forthcoming chase sequence for *Planet of the Spiders*. ■

Left:

Sarah encounters the Spider Queen.

Connections: Spider Queen

▶ The Spider Queen is called ‘Huath’, although she is only referred to as such once in the whole story. ‘Huath’ or ‘Uath’ is the sixth letter of the ancient Irish Ogham alphabet and, in some texts, is connected with fear and horror.



Production

Shooting on 16mm film got underway at 10am on the cold morning of Monday 11 March with the crew assembling to shoot at Mortimer Railway Station at Stratfield Mortimer, Berkshire. An hour was spent on the scene of Mike picking up Sarah, with Franklin glad to be in civvies rather than his usual military uniform. Mike's 1973 MG B sports car was provided by Kingsbury Motors. A camera was mounted on the side of the vehicle and the dialogue scenes were then filmed on roads to the north of Stratfield Mortimer such as Tidmarsh Lane which were in the vicinity of the next location for the day. Until late in the day, Lupton's ceremony was to have conjured up a cow in the road, although this was changed to a tractor supplied by JT Batsdon; Walsh doubled for Franklin in the sequence where Yates swerved off the road. From 11.30am, shooting took place at the private estate of Tidmarsh Manor in Tidmarsh, Berkshire for all the Part One sequences in the grounds of the lamasery.

Below:
"There he is!"



After this, most of crew moved west to stay overnight in Marlborough.

The misty, rainy Tuesday 12 was spent, from 9am, around Membury Airfield at Membury in Wiltshire, previously seen in *The Dæmons*. Work covered the beginning of Part Two's expensive chase sequence; this took in locations such as Ramsbury Road, Membury Crossroads (previously seen in *The Dæmons*), Half Mile Road (the junction of which was shot from various angles) and Membury Hall Lane. Kingsbury Motors provided Bessie (now minus its horn) and the police Austin 1100 panda car.

Aerial shots

Filming began on all the aerial shots with a camera mounted on the Jet Ranger helicopter. In addition to the aerial shots for CSO backgrounds, other chase inserts were filmed on nearby roads, with some of the film of Bessie being sped up. Elisabeth Sladen was rather nervous of the sequences where Nicholas Courtney was at the wheel of Bessie.

The gyrocopter used was a 1970 Campbell Cricket, powered by a Volkswagen 1900 engine and supplied by Campbell Aircraft Ltd who were based at Membury Airfield which had opened in 1942; the inclusion of the gyrocopter had been partially because Letts and Pertwee recalled seeing it during the location work for *The Dæmons* at the airfield in 1971.

The gyrocopter's adviser, Mr A M W Curzon-Howe-Herrick, doubled for both John Dearth and Jon Pertwee in flying shots. One accident occurred when the Cricket



got loose from its blocks when powered up; moving a short distance towards Dearth and the crew, the gyrocopter fell over and broke up. Dearth was stunned – part of a rotor blade sliced into his jacket and lodged in the lining, missing him by half an inch. Because a replacement jacket could not be found, the gash was repaired with Copydex and Curzon-Howe-Herrick wheeled out a prototype lookalike of the Cricket to complete shooting.

For the aerial scenes, the camera was mounted on a Jet Ranger helicopter hired from Alan Mann Helicopters of Chobham in Surrey. Peter Farries of Nottingham furnished the Alien – AKA the ‘Whomobile’ – which had featured in *Invasion of the Dinosaurs* – now completed with a fitted hinged windscreen. The motor chase continued at Membury from

9am on Wednesday 13, with a photocall for the show’s stars and the Whomobile. Chubby Oates filmed his scenes on this day prior to an evening stage performance, and the radio voice was later provided by Letts. After lunch, from 2pm, the crew moved to Le Marchant Barracks at Horton in Wiltshire, where shooting had been arranged with Captain Tulloch of the 1st Battalion of Wessex Regiment for the UNIT HQ scenes. On this day, Pertwee’s bad back was causing him considerable problems and he was wearing a special support corset. This caused great bemusement for a sergeant major who accidentally came into Tulloch’s office where Pertwee – in his corset – was sitting having his hair set in Carmen rollers.

After wrapping, the crew moved further west to Gloucestershire. Thursday 14 and

Above:

The Doctor introduces Sarah to his old teacher.

PLANET OF THE SPIDERS

STORY 74

Friday 15, from 9am each day, were spent filming the speedboat and hovercraft chase on the River Severn close to Strand in Gloucestershire; work on the first day was covered by a film crew from BBC *Points West* and a photocall of Dearth was held.

The speedboat was a 16-foot Hamilton Jet Boat, invented in New Zealand for covering shallow water, and supplied by Geoff Kenyon-May of Bristol Channel Yachts; Pertwee subsequently purchased it himself and had it shipped out to his holiday home in Ibiza. The Skima (or Pindair 75) hovercraft was provided by the Teddington-based firm of Pinder Ltd, and its owner, Michael Pinder, was present playing Mr Hopkins and doubling for Pertwee in some hovercraft sequences. The Pindair Skima had received press coverage after its use as a rescue vehicle during floods in Welshpool in 1973, covered in a press cutting retained by Letts' team from the *Southern Evening Echo* dated Thursday 23 August 1973. One shot performed on Thursday 14 March was the hovercraft driving over Stuart Fell's tramp which was achieved in two takes; the hovercraft was driven by Pinder on this occasion after Pertwee had encountered difficulty in compensating for gusts of wind, and had veered towards Letts' crew on previous takes. Pinder also provided a second hovercraft which would carry the film

Right:

"So... we got beans and eggs, beans and bacon, or beans and beans. Which is it?"

Connections: Brain drain

► The headset that the Doctor puts on Professor Clegg is an adapted version of the prop used to brainwash BOSS' victims in *The Green Death* [1973 - see Volume 20]



camera crew during the chase on the river.

Walsh appeared as Bert to perform a fall into the river and a brief fight with Dearth; he also doubled as both Lupton and the Doctor, notably for the Doctor's leap from hovercraft to speedboat. Crash helmets and life jackets were used for rehearsals, and Pertwee had



to rapidly master the Skima hovercraft. After the shoot Pertwee was soaking wet, but on returning to the unit hotel he found young fans eager to see him. Despite his tiredness, he found time to talk to the children.

Live action shooting concluded on the Friday afternoon and the crew returned to London; the only model filming was the mountain explosion for Part Six.

Old friends

After a readthrough for the story on Friday 22 March, rehearsals for the first two episodes began at the BBC's Acton Rehearsal Rooms on Monday 25 March and continued until Monday 1 April. More of Letts' old friends now joined the cast, and the director also aimed to cast various friends of Pertwee to give his star a pleasurable send-off. Playing Moss was Terence Lodge whom Letts had used in *Carnival of Monsters* (Lodge had been in *The Macra Terror* [1967 - see



Volume 10] too and was also a former landlord of Sladen's). Letts' nephew Andrew Staines, playing Keaver, had been cast by Letts in *The Enemy of the World*, *Terror of the Autons* and *Carnival of Monsters*; similarly, Letts had used Christopher Burgess, playing Barnes, in *The Enemy of the World* and *Terror of the Autons*. Letts had previously directed Carl Forgione in *Adventure Weekly* and *A Handful of Thieves* and now cast him as Land. As Clegg, Letts hired Cyril Shaps who had been in *The Tomb of the Cybermen* [1967 – see Volume 10] and *The Ambassadors of Death* [1970 – see Volume 15]; Shaps was also a semi-regular in *The Liver Birds*. Kevin Lindsay, who had played Linx in *The Time Warrior* [1973/4 – see Volume 20], returned as Cho-je having got on very well with Pertwee during production on that serial a year earlier. Lupton's Spider was voiced by Ysanne Churchman, who had voiced Alpha Centauri in both *The Curse of Peladon* [1972 – see Volume 18] and *The Monster of Peladon* [1974 – see page 78].

Then best-known as a writer for Terry Scott on series such as *Scott On...* and *Son of the Bride*, John Kane was cast as Tommy; Kane later featured in *Doctor on the Go* and wrote television scripts as diverse as *The Feathered Serpent* and *Terry and June*. *Planet of the Spiders* was one of Kane's first television roles as an actor, and to get into character he decided to improvise as Tommy in the taxi on the way to rehearsals, telling the driver that he was "going to meet my friend Doctor Who"... although he did this so convincingly that the cabbie believed that Kane had learning difficulties and informed BBC security of his apparent needs on their arrival. Levene gave tips on acting to Kane, and also ad-libbed the hairdressing gag in Part One. Likewise, Courtney suggested the final line: "Well, here we go again."

The film report about location filming on the river aired on the regional magazine programme *Points West* on Wednesday 27 March.

Recording began in TC1 at Television Centre on Tuesday 2 April. Each evening session ran from 7.30pm to 10pm. Part One was recorded generally in sequence; a blue light effect was superimposed to show the power on the mandala and sound in the cellar was echoed. For the meditation class, 82 seconds of *Lama Chhopa* performed by Thupten Jungnes Lama and four other Tibetan Lamas of the Tibetan temple, Sarnath from the 1967

Connections: Burning bright

▶ With his mind cleared by the Metebelis crystal, Tommy reads: 'Tyger Tyger, burning bright,/In the forests of the night;/What immortal hand or eye,/ Could frame thy fearful symmetry?' This is from *The Tyger*, a well known poem by William Blake (1757-1827) from his 1794 collection, *Songs of Experience*.



Escape act

▶ The Doctor struggles to remember the name of the man who taught him the skills that he uses to wriggle free of the Spiders' cocoon. It is Harry Houdini (1874-1926), an illusionist and stunt performer who was well known for making seemingly impossible escapes.



Connections: Back of beyond

➤ Sarah makes a disparaging remark about “darkest Mummerset” to Mike Yates. ‘Mummerset’ is not a real English county, and nor is it meant to be the fictional location of the lamasery in the story. It is, in fact, a term used by actors to refer to a stereotypical English West Country accent. The name is a mixture of ‘mummer’, meaning folk actor, and the real county name ‘Somerset’.



LP *Music from the Himalayas: The Living Tradition* (Argo ZFB 40) was played in behind the cast’s chanting. After recording the theatre sequences (which used pre-taped voices), Pertwee and Courtney changed costumes. CSO was used in the UNIT lab for Clegg’s levitation of the tray. As Clegg studied the crystal, a wind machine created a whirlwind in the lab, cameras were tilted and equipment rigged to move; a blue light was also superimposed. For the cliffhanger, a roll-back-and-mix effect was used for the Spider’s appearance.

With Part One recorded, the remaining scenes in the Doctor’s lab for Parts Three and Six were taped; this avoided the set being re-erected and cleared all Courtney’s later scenes. Roll-back-and-mix was used for the materialisation of the TARDIS (occasionally combined with a split-screen effect). Lindsay donned the K’anpo outfit and was CSOed into the UNIT set. Pertwee’s successor, Tom Baker (who had not attended rehearsals), arrived in studio to perform the single shot for the regeneration dressed in Pertwee’s spare outfit.

In pain from his back, Pertwee found the evening exhausting, and took the sequence very seriously while sensing that Baker was eager to take over. Baker was very subdued and kept his presence very low-key. With Baker lined up where Pertwee had been lying, the tape was wound back and mixed with a bright light superimposed on the picture; sensitive of the size of his nose, Pertwee asked Letts to ensure that the camera angle didn’t give a “nostril shot”.

On Wednesday 3 April, Part Two was recorded in sequence. Almost 12 minutes of this episode had already been filmed on location. Many of the Spider shots were recorded individually, with tricky technical line-ups for the electronic web effects being superimposed from a spark generator. The electronic Spider voices were dubbed in later on, and roll-back-and-mix was used for the Spider vanishing on Lupton’s back. Split-screen and roll-back-and-mix allowed the crystal to vanish from the UNIT lab. Material of the Doctor on Metebelis III from *The Green Death* was prepared for the Doctor’s flashback in this episode, and the Whomobile featured in studio, flying on a CSO background against pre-filmed footage.

Rehearsals for the second studio session ran from Friday 5 to Monday 15 April. During this period, Pertwee and Sladen travelled to Blackpool to open a new permanent BBC Enterprises *Doctor Who* exhibition on Tuesday 9 April which was planned to have a three-year run; this was covered in a report on *Nationwide*.

As with *Carnival of Monsters*, Letts opted to record the last two sessions by location;

Right:

Sarah and the Doctor are on the trail of Lupton.





hence the second block would complete all the Earthbound scenes for Parts Three to Six. Joining the cast as K'anpo and Queen Huath were George Cormack and Kismet Delgado; Cormack had appeared in *The Time Monster* while Kismet had acquired an Equity Card for her TV début. The other Spiders were voiced by Maureen Morris, who had considerable radio experience on the Radio 2 soap *Waggoners' Walk* and also as a presenter on *Listen with Mother*; she had also been a walk-on in *The Macra Terror* and was the wife of production unit manager George Gallaccio.

During rehearsals for the later studio sessions, Pertwee took particular steps to start distancing himself from production to ease the pain he would feel on leaving the series. Instead of joining in with the fun and chat among the other cast members at Acton, he would bring in his fan mail, and find a table to one side where he could focus on this task.

Recording started in TC8 on Tuesday 16 April, with the bulk of the lamasery scenes for Parts Three and Four, using CSO for the shots of the walking Spider puppet and reverse videodisc for the shot of the hanging Spider being yanked off Dearth's back. Sladen was given a new costume for the rest of the serial,

and CSO was used to create the effect of her transportation to the Metebelis III landscape (actually a slide of the Arizona desert). A special camera filter emphasised the crystal's glow in the scenes where Tommy benefited from its powers; in this scene, Kane read from the Ladybird *Learning to Read* book *Going to School* by M E Gagg first published in 1959.

Fan clubs

Evening recording on Wednesday 17 April began with the shot of the bound Yates from Part Four and continued with the lamasery scenes for Parts Five and Six; there was an afternoon photocall showing Sladen with the Spider prop on her back – the actress felt uncomfortable with this because of her dislike of spiders, and so Pertwee made her stroke the props to help dispel her phobia. When Tommy recalled recent events in Part Four, two sequences from Part Three were played back on videodisc. Sladen lip-synched to Delgado's dialogue as the Queen possessed her in Part Six. Unfortunately, both studio days had been affected by a late start, and a number of CSO shots which had worked in camera rehearsals had gone wrong in the evening. As a result, there was a costly overrun to complete these scenes. This was Franklin's final regular work on the show. The session had been attended by Keith Miller and Brian Smith of the *Doctor Who* Fan Club as well as Stuart Money who ran Jon Pertwee's fan club.

On Thursday 18 April, Jon Pertwee and his wife Ingeborg travelled up to Birmingham to take part in the live broadcast of the

Left:

The latest fashion on Metebelis III.

Connections: Singing songs

▶ To demonstrate her ability to immitate Sarah's voice, the Great One sings the nursery rhyme, *Pop Goes the Weasel*. This seemingly nonsensical rhyme dates back to the nineteenth century, when it was a popular dance.



Connections: Mantra

► The words chanted by Lupton and his friends - "Om mani padme hum" - is a Sanskrit mantra that is an aid to clearing the mind in meditation. 'Om' is a sacred symbol from Indian religions; 'mani' means 'jewel' or 'bead'; 'padme' the sacred Buddhist lotus

flower; and 'hum' represents the spirit of indivisibility.



BBC1 magazine programme *Pebble Mill at One*; Pertwee discussed his departure from *Doctor Who* and his stage venture *The Bedwinner* while Ingeborg talked about her début novel *Together*.

Rehearsals began again on Monday 22, running until Monday 29. Joining the cast was Gareth Hunt as Arak; Letts cast Hunt when he met him in a lift at the BBC. The actor was best known at the time for his regular role in LWT's *Upstairs, Downstairs*. Joanna Monro, played Rega.

The two Guard Captains were played by Walter Randall and Max Faulkner; Randall had played various roles in the show since *The Aztecs* [1964 - see Volume 2], while Faulkner had worked on *The Ambassadors of Death*, and more recently *Death to the Daleks* and *The Monster of Peladon*. For reasons not recorded and now forgotten, Randall's opening speech as the Guard Captain was redubbed by a different actor. All Randall's subsequent lines were delivered by himself.

Cave of Crystal

On Friday 26, Bill Slater, Sutton's successor, contacted Dicks, unclear about why Tommy was immune from the web attacks in Part Six, since script notes suggested that this should have been explained in Part Two. An additional comment about Tommy's innocence from Cho-je covered this adequately.

At this point, production started to overlap with location recording on Baker's début serial, *Robot*; consequently on Sunday 28, Sladen was absent from



rehearsals for OB work at Wood Norton and found it very exhausting to work on two serials simultaneously.

Recording took place in TC6 starting on Tuesday 30 April for all the scenes on Metebelis III involving the village square and adjoining hut, with an afternoon photocall. The first sequence recorded had Sarah and Lupton CSOed onto the model surface of the planet (the model of the city was built by visual effects assistant Steve Bowman); a similar background was inlayed into the village square set as Tuar forced Sarah over the balcony. The sedan chair carrying the Queen was built by effects assistant George Reed. A blue glow was superimposed on the guards' crystal probes. Walsh doubled Pertwee for all the fight shots starting from Part Four, and a superimposed spark generator was used to show the effect of the Doctor's machine in reviving him.

At the end of the evening, four scenes set at the castle main gates were recorded;



used to levitate the crystal into place in the model web. Some inserts of 'webbing' for earlier episodes were also recorded and a photocall was held on the council chamber set. The evening saw the recording of scenes in the council chamber, cell and castle corridor for Parts Three to Six. In the cells, the cocoons holding Sabor, Sarah and the Doctor were fastened with Velcro. Walsh doubled for Pertwee in the fight with Faulkner's Guard Captain that closed Part Four, and stood in for Pertwee for the shot of the Doctor wriggling out of the cocoon in Part Five. Faulkner also performed a stunt fight with Hunt during Part Five. To Letts' fury, recording was brought to an abrupt halt halfway through one of the last scenes of the Doctor walking along the castle corridors; taping had already overrun by 30 minutes and the electricians 'pulled the plugs'. A cake with Pertwee's face had been prepared for the wrap party on his final story... although Elisabeth Sladen was unable to stay, having to travel down to Wood Norton to continue recording OB sequences for *Robot*.

Following the recording of *Planet of the Spiders*, Jon Pertwee departed for a six-week holiday in Ibiza to rest and ease his back pain. He was then due to start recording on his new Thames Television quiz venture, *Whodunnit?* ■

Left:

Sarah and the villagers take care of the Doctor.

all made heavy use of CSO, and were time-consuming and unsuccessful. Consequently recording overran by half an hour.

Wednesday 1 May included afternoon recording between 2.30pm and 4pm for the Cave of Crystal scenes in Parts Five and Six which required extensive use of CSO for the Doctor, the cave model and the giant Spider prop. Sladen and Pertwee had pre-recorded dialogue for the Great One's imitations in Part Five, and a wire was

PRODUCTION

Fri 22 Feb 74 Television Centre: Experimental Session

Mon 11 Mar 74 Mortimer Railway Station, Stratfield Mortimer, Berks [Station]; Tidmarsh Manor, Tidmarsh, Berks [Lamasery]; Bloomfieldhatch Lane, nr Stratfield Mortimer, Berks [Country Roads]

Tue 12 Mar 74 Membury Airfield,

Membury, Wilts [Airfield]

Wed 13 Mar 74 Membury Airfield [Airfield]; Le Marchant Barracks, Devizes, Wilts [UNIT HQ; Gyrocopter]

Thu 14 - Fri 15 Mar 74 River Severn, nr Westbury, Glos [River]

Tue 2 Apr 74 Television Centre Studio 1: Part One; Doctor's Lab for Parts Three and Six

Wed 3 Apr 74 TC1: Part Two

Tue 16 Apr 74 TC8: Parts Three and Four: Earth Scenes

Wed 17 Apr 74 TC8: Parts Five and Six: Earth Scenes

Tue 30 Apr 74 TC6: Metebelis III: Landscape; Village Square; Hut; Queen's Chamber; Castle Gate

Wed 1 May 74 TC6: Metebelis III: Cave of Crystal; Web; Council Chamber; Castle Corridor; Cell

Post-production

Above:
Jon Pertwee,
with his
biggest fan.

The editing of *Planet of the Spiders* was problematic. Part One overran and necessitated three cuts. The first was a scene in the UNIT lab where the Brigadier entered to find the Doctor repairing the IRIS machine and asked if he had slept well: “Very well indeed, thank you,” said the Doctor. “I had 10 minutes.” The Doctor then wondered why Clegg, who had such power, resorted to cheap tricks, and announced that he had invited him to UNIT HQ. As a result of this cut, the UNIT scenes were resequenced in the programme. The second cut hit the middle of the film sequence after Mike picked up Sarah from the station: Sarah commented that something strange must have happened to have sent Mike rushing

out to find a phone box and call her the night before, suggesting that he told “the boss monk” whom Mike had not yet met. The start of the scene where Cho-je showed Sarah around the lamasery was removed; the lama spoke of how they did not seek the quietness of a blank mind in a cave of darkness. Sarah could not grasp the concept, and Cho-je agreed: “The Dharma that can be spoken is not the true Dharma.”

Part Two overran badly, still exceeding 25 minutes after several cuts. The first edit came at the end of the scene where the Doctor prepared to look into the crystal where he asked Benton for a cup of coffee. A short scene on the lamasery staircase was cut where Cho-je stopped Yates going upstairs to see K'anpo. The next cut

removed the end of the scene in which the Doctor told the Brigadier he had seen the face of his old teacher in the crystal: “No Spiders, no fear, no death. Just serenity and peace... No... no... that’s wrong. If you looked into that old man’s eyes they were fiercely alive... dangerously alive... I’ve got a feeling, Brigadier, that I’m about to be faced with the worst threat... the most evil... of my whole life... it was as if the old hermit was reaching out across the years to warn me...” The cut continued into the next scene which resumed the staircase conversation between Yates and Cho-je; consequently all Kevin Lindsay’s scenes were cut, but he retained his credit. Also cut was the flashback to Episode One of *The Green Death* which originally came after the speech in which the Doctor told Sarah that there were no giant spiders on Metebelis III. There was to be a short studio sequence inserted towards the end of the episode set in the Spiders’ council chamber where the Queen said that they must send power to their sister on Earth; however, it is not clear if this was ever recorded.

Because Part Three undererran, just over a minute of material from Part Four was

pulled forward to form a new cliffhanger. Originally, the instalment ended with the Doctor seeing Sarah, surrounded by guards, as his companion said, “Sorry, Doctor”; all this material appeared in Part Four’s reprise. Part Four lost three short sequences, two of which were the castle gates CSO scenes. In the first, the Queen’s procession approached and entered. The next cut was in the village square and had two guards hearing Arak hiding behind the TARDIS. The final cut was a scene in which the Doctor arrived at the castle gates and used his machine to absorb the web thrown by the sentry and reflect it back at the guard. The episode now undererran badly; the original cliffhanger was of the Doctor confronted by the guards and Lupton asking, “Well what are you waiting for? Kill him...” Over a minute of Part Five was inserted into Part Four to compensate for the missing scenes.

South American instruments

A cut made to Part Five was a short scene of the Doctor in the citadel, flipping a coin to determine his route. Because of the material transferred to Part Four, Part Five now also undererran; the plan was to conclude with Barnes and the others surrounding the Doctor and Sarah as they left the TARDIS, remarking that their escape “won’t occur again”. Three and a half minutes of material from Part Six was pulled forward, but did not contain a suitable cliffhanger. In desperation, Letts used the first two and a half minutes of Part Six and then a scene from later in the episode

Connections: Last word...

➤ The Third Doctor’s final words have him telling Sarah, “While there’s life there’s...” In *The Monster of Peladon* [1974 - see page 78]. Sarah remarks that the Doctor told her there was always a chance where there was life.



Left:

Sarah, the Brigadier and Benton take a ride in Bessie.





Above:
The villagers
await news.

where Tommy came under attack; this meant that Cormack appeared but was not credited. Because of the re-edit, the reprise of Part Six was substantially different from the end of Part Five. Part Six was also expanded by inserting the Cave of Crystal sequence from Part Five as a flashback.

Regular composer Dudley Simpson was contracted to provide the incidental score on Friday 22 February. In collaboration with Dick Mills of the Radiophonic Workshop who was assigned to provide special sounds for the serial during April, over 32 minutes of music was recorded at Lime Grove Studios by five musicians from 2.30pm to 5.30pm on Thursday 23 May and 2.30pm to 5.30pm on Wednesday 5 June. Simpson asked percussionist Tristram Fry to bring in some South American instruments to create a rattling sound for the Spiders. For the trumpet fanfare which heralded the approach of the Queen, Simpson produced the required tone using a length of hosepipe and a funnel.

Part One also used three cues – *Front Row*, *Sneaky Sheik* and *Hunted* – by ‘Paul Gerard’ (a pseudonym for Denis Farnon) from an untitled 1967 Conroy library album (BMLP 040) for the theatre visited by the Doctor and the Brigadier. ■

Publicity

► In *Radio Times*, the programme listings were accompanied by artwork by Peter Brookes.



Broadcast

▶ The first three episodes of *Planet of the Spiders* went out in a slightly later slot than previous episodes, at around 5.40pm rather than 5.30pm. In Wales, BBC1 Cymru continued to schedule *Gwerin 74* apart from Saturday 1 June when they aired *Eisteddfod yr Urdd* and Saturday 8 June when the slot was taken by *Song of the Celts*; viewers in Wales saw *Planet of the Spiders* on Sunday afternoons instead while the rest of the network took repeats of the Western *Alias Smith and Jones* or old films.

▶ ITV opposition varied; in most areas *Doctor Who* overlapped with the talent show *New Faces* while Southern screened *Kung Fu* or *Tarzan* and LWT ran *The Cowboys*.

▶ At the BBC Programme Review Board on Wednesday 8 May, the new BBC controller Aubrey Singer was among

those commending the start of the new serial. The following week, head of drama Shaun Sutton and his colleagues were in agreement that the story was 'going splendidly'.

▶ On Saturday 18 May – the day that Part Three was aired – Elisabeth Sladen made a personal appearance at the British Leyland-sponsored Goodwood event near Chichester playing Sarah Jane Smith in a special *Doctor Who* mini-adventure featuring the 'Whomobile space car', Daleks, Aggedor (seen in *The Monster of Peladon*) and giant Spiders.

▶ Aubrey Singer was again among those commending Part Three at the Programme Review Board on Wednesday 22 May.

▶ During broadcast of the serial, the BBC was hit by a series of industrial

Above:
"Keep calm...
but there's
something
on your back!"

Right:

Lupton behind the wheel of the Doctor's car.

action stoppages. Between Parts Three and Four, the edition of *Blue Peter* screened live on Thursday 23 May aired from the sets of *Robot* which had been left standing in Studio 3 after work the previous day. On Monday 27 May, between Parts Four and Five, BBC1 scheduled a repeat of *The Sea Devils* [1972 – see Volume 18] at short notice, and promoted this after the broadcast of Part Four; the compilation, previously shown in December 1972, was used in place of coverage of the Roses cricket match between Yorkshire and Lancashire at Headingley which had been dropped because of the strike.

➤ On Wednesday 29 May, Alasdair Milne – the director of television programmes – noted that the Spiders in Part Four had looked “in good nick”. Following the end of the serial, on Wednesday 12 June the minutes of the Programme Review Board noted that ‘the Time Lords in the Drama Group had provided a splendid end to this story’. BBC1 controller Bryan Cowgill felt that the introduction of the new Doctor was ‘ingeniously managed’ and it was felt that a compilation edition of the story could be useful to preface the return of the series.

➤ The ratings for *Planet of the Spiders* were an improvement on the previous serial, but the Reaction Index was weak, with a particularly low score for Part Six. An Audience Reaction Report on Part Six issued on Friday 28 June indicated that the 177 people interviewed gave a “tolerant rather than enthusiastic response”, and



that the adult audience had tired of Pertwee's Earthbound adventures.

- After four episodes, Richard Boston of *The Observer* celebrated the series in his article *Who's Best* as ‘the best thing that has ever been done on television’, on Sunday 26 May; he observed that ‘the present *Doctor Who* story is one of the best’ and that the current Doctor's ‘imminent demise will be essential viewing’.
- On Tuesday 28 May, the work of graphic designer Bernard Lodge on the new *Doctor Who* title sequence was honoured at the annual ball of the Royal Television Society.
- After the story concluded, Donald Gomery of the *Daily Mirror* added, “Thanks, Jon, for all you've done for us kids,” on Monday 10 June.
- Jon Pertwee's new series as chairman of *Whodunnit?* started on the ITV network on Monday 24 June; following rehearsals from Monday 8 July, he then opened at the Norwich Royal for a pre-London run of *The Bedwinner* on Monday 29 July, with promotion that night on *Look East* when Malcolm Allsop interviewed Pertwee along with a clip of the regeneration scene from Part Six of *Planet of the Spiders*.

- ▶ Letts received a letter of complaint from a Scots viewer about the use of the chant ‘om mani padme hum’ to summon up evil, and responded that sometimes evil people would use good things to achieve their end.
- ▶ *Planet of the Spiders* was repeated as a 105-minute compilation on Friday 27 December, the day before Part One of *Robot* was aired. A reasonable audience tuned in for the compilation.



Left:
The Abbot
protects
the Doctor.

- ▶ On Monday 28 April 1975, the *Daily Mail* carried *Who's afraid of Dr Who's Spiders?*, revealing how Dr Michael Hession, the consultant psychiatrist to the Church of England's Children's Society, blamed *Planet of the Spiders* for “an epidemic of spider-phobia among young children”; this view elicited demands from the National Viewers and Listener's Association to move *Doctor Who* back to 6.30pm.
- ▶ *Planet of the Spiders* was the last *Doctor Who* serial to be marketed abroad both as 16mm monochrome films and on videotape. Australia and Dubai purchased it in 1975, Brunei and New Zealand in 1976 and Canada and Hong Kong in 1978. The serial was sold to North America in 1982.
- ▶ UK Gold broadcast the serial in episodic and compilation forms from August 1993. It was also screened by BBC Prime from 1995 and on the Horror Channel from May 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 4 May 1974 ¹	5.45pm-6.10pm	BBC 1	24' 40"	10.1M (17th)	58
Part Two	Saturday 11 May 1974 ¹	5.40pm-6.05pm	BBC 1	25' 02"	8.9M (26th)	60
Part Three	Saturday 18 May 1974 ¹	5.40pm-6.05pm	BBC 1	24' 58"	8.8M (22nd)	57
Part Four	Saturday 25 May 1974 ¹	5.30pm-5.55pm	BBC 1	23' 53"	8.2M (24th)	-
Part Five	Saturday 1 June 1974 ¹	5.35pm-6.00pm	BBC 1	24' 01"	9.2M (19th)	-
Part Six	Saturday 8 June 1974 ¹	5.35pm-6.00pm	BBC 1	24' 43"	8.9M (25th)	56

REPEAT TRANSMISSION

Planet of the Spiders	Friday 27 December 1974	2.45pm-4.30pm	BBC 1	105' 14"	8.6M (49th)	-
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¹ BBC Wales transmissions: Sunday 5 May at 5.10pm; Sunday 12 May at 5.10pm; Sunday 19 May at 4.30pm; Sunday 26 May at 3.35pm; Sunday 2 June at 4.45pm; Sunday 9 June at 4.45pm

Merchandise

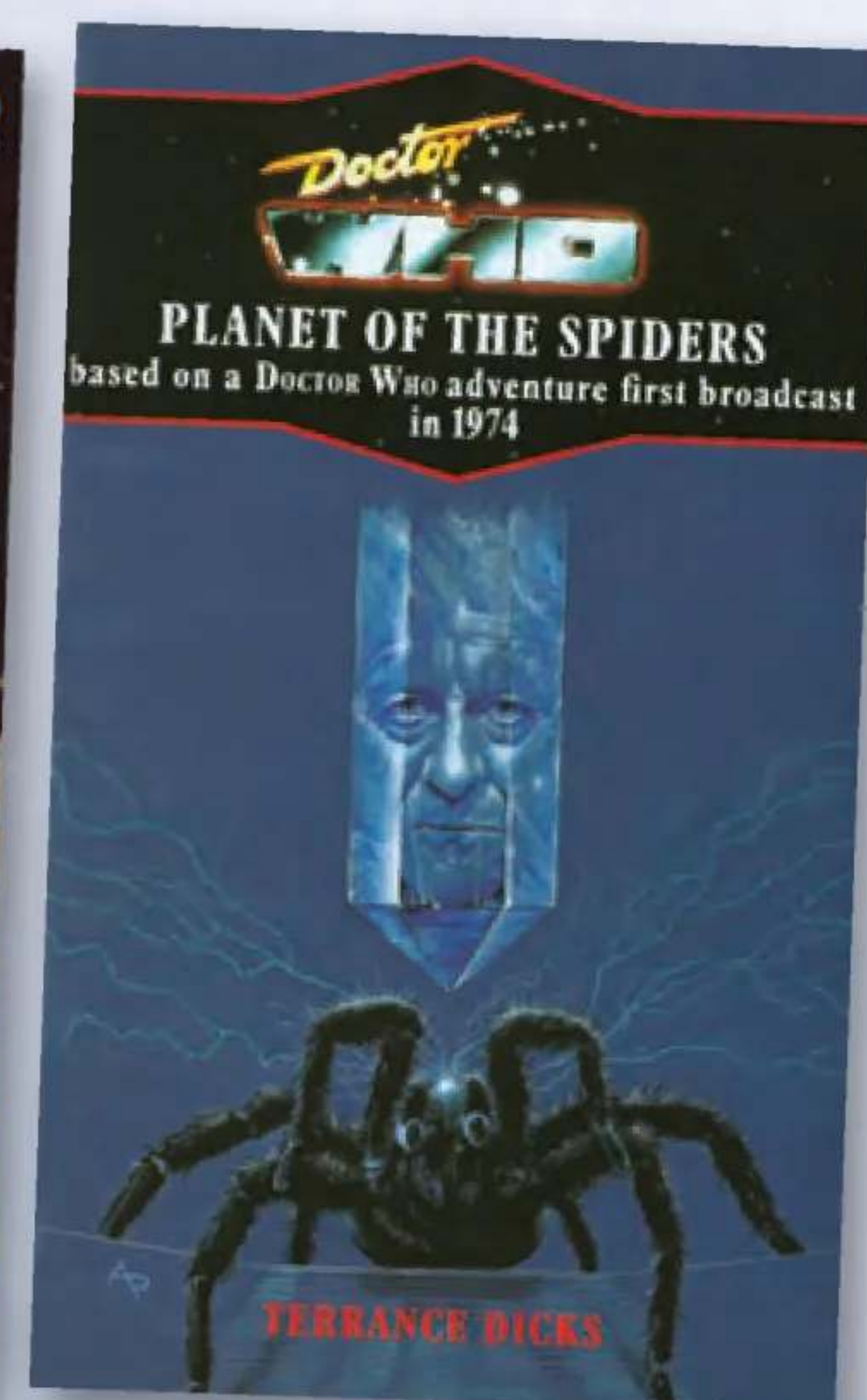
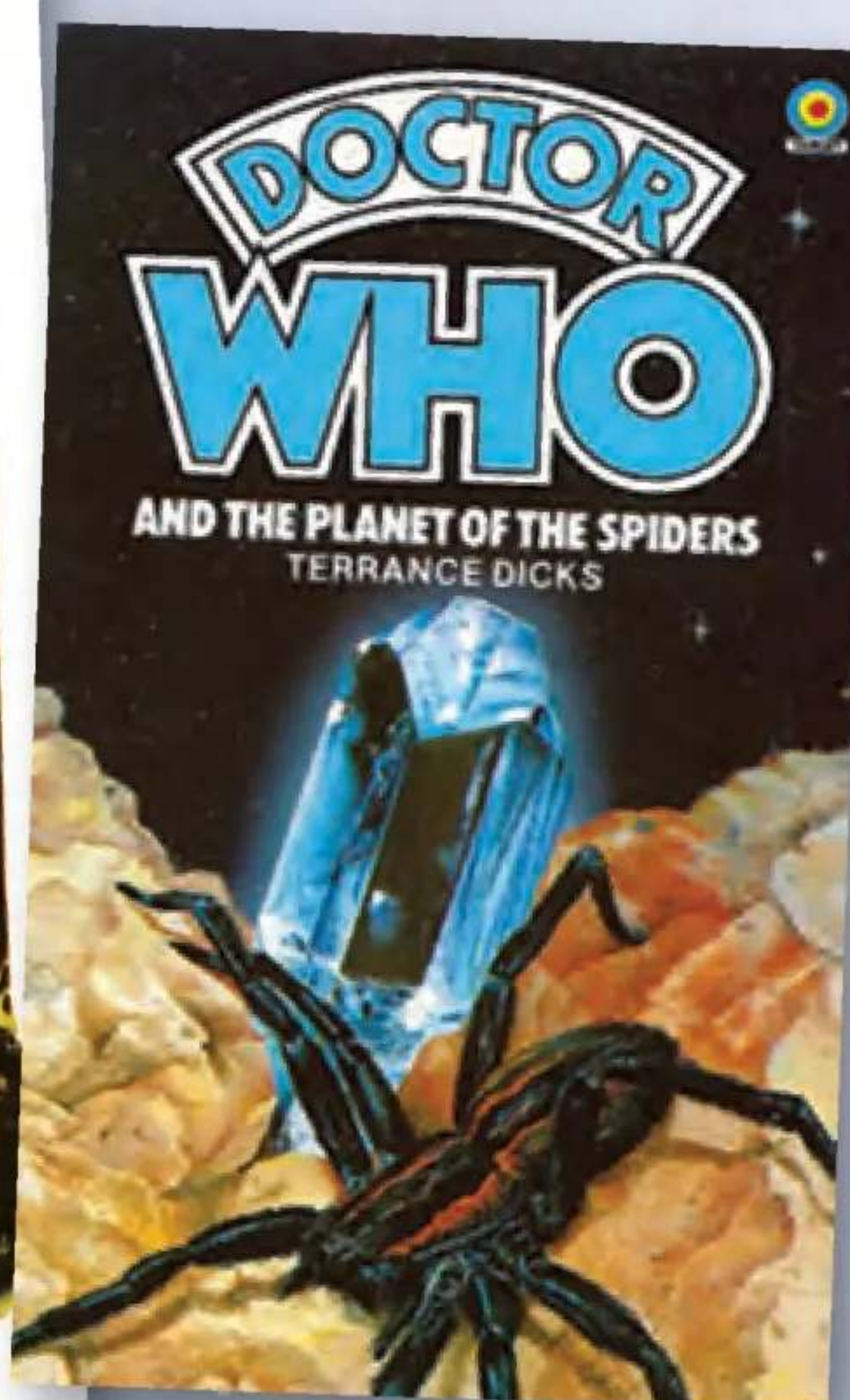
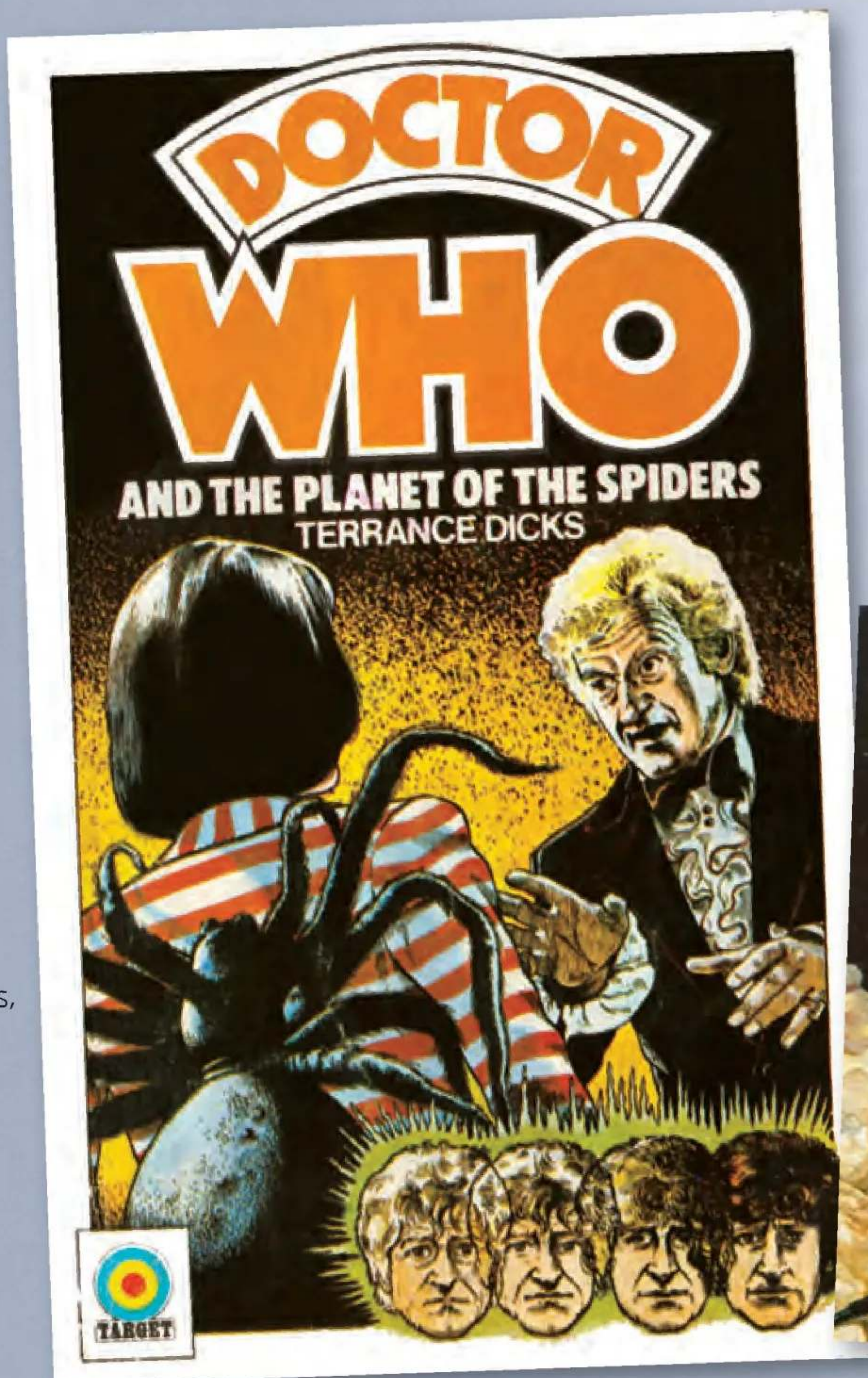
Terrance Dicks novelised the serial as *Doctor Who and the Planet of the Spiders*, restoring some of the cut sequences. It was published in paperback by Target in October 1975 sporting a cover by Peter Brookes; a hardback followed from Allan Wingate in November 1975. Reissued with a new cover from Alun Hood in September 1978, the book was latterly numbered 48 in the Target library. It was published as *Doctor*

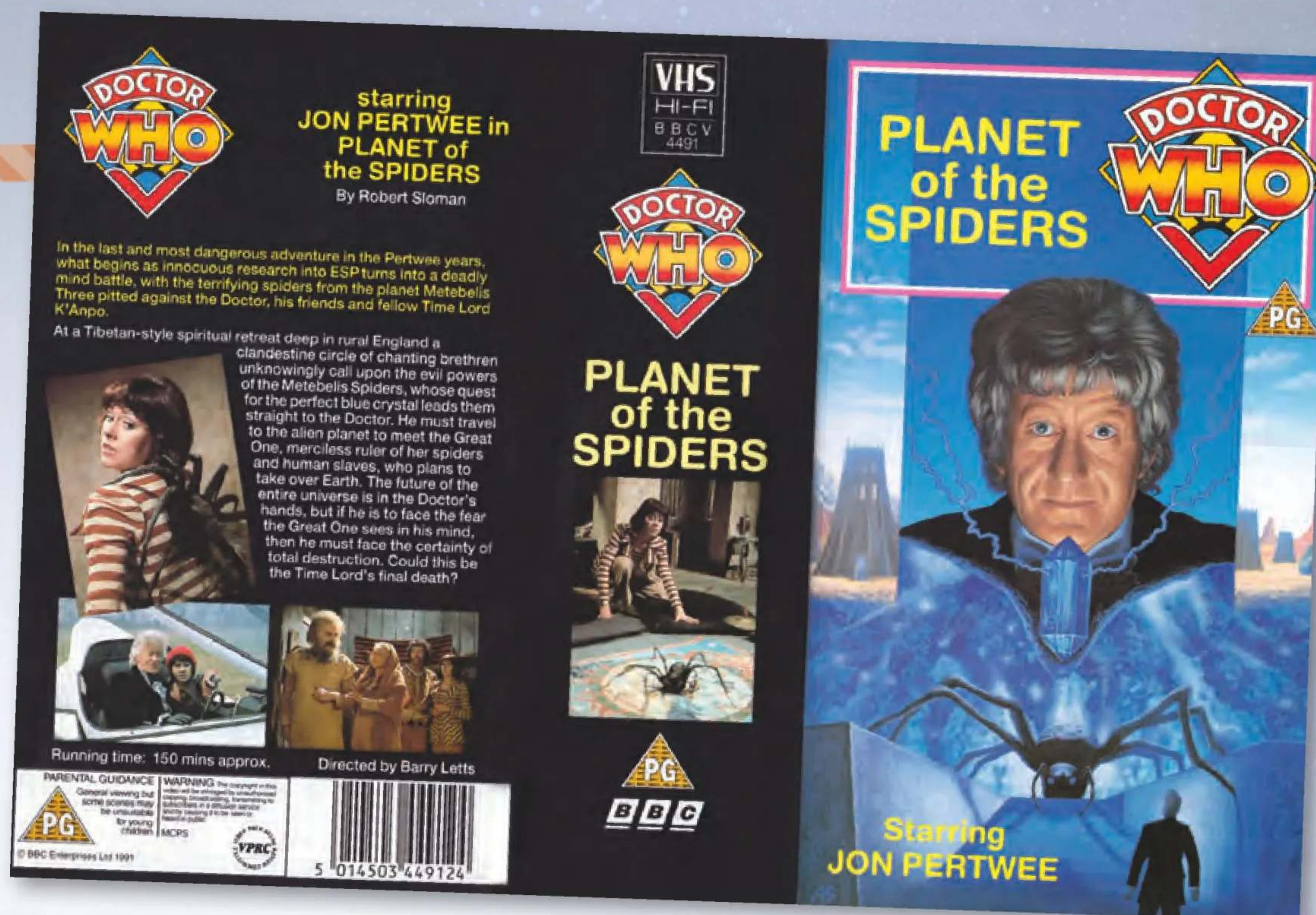
Who – Planet of the Spiders in August 1991 with a new cover by Alistair Pearson. In 2009, it was released as a BBC Audiobook read by Elisabeth Sladen.

Planet of the Spiders was released on video by BBC Enterprises in April 1991 with a cover painting by Andrew Skilleter. 2|entertain released the serial on DVD in April 2011. The disc came with these extras:

- **Commentary** – Barry Letts, Terrance Dicks, Elisabeth Sladen, Nicholas Courtney, Richard Franklin
- **The Final Curtain** – featuring Barry Letts, Terrance Dicks, Richard Franklin, Jon Pertwee, Mark Gatiss, Mat Irvine, Rochelle Selwyn
- **John Kane Remembers Planet of the Spiders**
- **Directing Who** with Barry Letts
- **Now & Then: The Locations of Planet of the Spiders**
- **Planet of the Spiders - the 105 minute omnibus** repeat broadcast on Friday 27 December 1974

Right:
Novelisation covers by Peter Brookes, Alun Hood and Alistair Pearson.





► Photo gallery

► Omnibus trailer – broadcast on Thursday 26 December 1974

In March 2013, issue 110 of GE Fabbri's *Doctor Who – DVD Files* included *Planet of the Spiders*. Then in June 2013, the serial was part of 2|entertain's *Regeneration* DVD box set, limited to 10,000 units.

The LP/cassette *Doctor Who Sound Effects*, released by BBC Records in May 1978 included the track *Metebelis III Atmosphere* from *Planet of the Spiders*. This track was also included on the CD *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings 1970-1980* from BBC Music in May 2000. Incidental music and sound effects from the serial also featured on the four-CD *Doctor Who: The 50th Anniversary*



Collection from Silva Screen in December 2013, and the 11-CD version of the same title, released in September/November 2014. The tracks were: *Music from Planet of the Spiders Part 2*, *Planet of the Spiders*, and *Metebelis III Atmosphere*.

In 1994 Spacescapes issued prints of Ian Scoones' paintings based on his original visual effects design work for the show in the 1970s. The set included the Queen Spider from *Planet of the Spiders*, limited to 2,000 numbered and signed A2 prints. The Stamp Centre issued a cover celebrating *Planet of the Spiders* in October 2005, with some being signed by Nicholas Courtney.

Between 1995 and 1997 Jonder International Promotions issued *Doctor Who* Phonecards, accompanied by A5 information sheets on a number of stories, including *Planet of the Spiders*. ■

This page:

Video and DVD covers for the release of the story.

Cast and credits

CAST

Jon Pertwee..... Doctor Who
with
Elisabeth Sladen..... Sarah Jane Smith
Nicholas Courtney.....
..... Brigadier Lethbridge-Stewart [1-2,6]
Richard Franklin..... Mike Yates
John Levene..... Sergeant Benton [1-2]
Cyril Shaps..... Professor Clegg [1]¹
John Dearth..... Lupton
George Cormack..... K'anpo [5-6]²
Christopher Burgess..... Barnes
Terence Lodge..... Moss
Carl Forgione..... Land [1-2,4-6]

Andrew Staines..... Keaver [1-2,4-6]
Kevin Lindsay..... Cho-je [1-3,5-6]²
John Kane..... Tommy
Gareth Hunt..... Arak [3-6]
Geoffrey Morris..... Sabor [3-5]
Jenny Laird..... Neska [3-5]
Joanna Monroe..... Rega [3-5]
Ralph Arliss..... Tuar [3-6]
Chubby Oates..... Policeman [2]
Pat Gorman..... Soldier [2]
Terry Walsh..... Man with boat [2]
Michael Pinder..... Hopkins [2]
Stuart Fell..... Tramp [2]
Walter Randall..... Guard Captain [3-5]⁴

Below:
Lupton's
followers are
recruited by
the Spiders.





Max Faulkner Guard Captain [4-5]⁴
Ysanne Churchman³, **Kismet Delgado**³
 Spider Voices [2-6]
Maureen Morris³ Spider Voices [3-6]

¹ Billed in *Radio Times* as Professor Herbert Clegg
² Credited on Part Two but does not appear
³ In *Radio Times*, Churchman was billed as Lupton's Spider for Episodes Four to Six, Delgado was Spider Queen for Episodes Four to Six, and Morris was 'other Spider voices' for Episode Four and The Great One for Episodes Five and Six
⁴ In *Radio Times*, Randall is billed as First Guard Captain on Episodes Four and Five while Faulkner, uncredited on Episode Four, is billed as Second Guard Captain
⁵ Uncredited on Episode Five

EXTRAS

Roger Salter, Geoffrey Brighty, Julian Hudson, Patsy White, Jack Baker, Pat Travis, Freddie White, Sarah Jane Steer, Leslie Glenroy, David Nicholl, Tony Kilbane, Elaine Banham Audience Meditators

Terry Walsh Stunt Double for Mike Yates/
 Stunt Double for Doctor Who
Barry Letts Police Radio Voice
Barry Smith Puppeteer
A M W Curzon-Howe-Herrick
 Flying Double for Doctor Who
Michael Pinder
 Hovercraft Double for Doctor Who
Barbara Bermel, Sue Ann Manners, Margaret McKechnie, Lorna Kilner, Ann Plenty, Mary Rennie, Pat Gorman, Ian Elliott, Simon Christy, Ken Tracey, Keith Ashley, Bill Matthews Villagers
Leslie Bates, Steve Ismay, Dennis Plenty, Roy Pearce, Derek Hunt, Harry Fielder
 Guards
Alan Chuntz, Stuart Fell, Billy Horrigan
 Stuntmen/Guards
John Cash, Geoff Witherick Guards
Tom Baker New Dr Who

CREDITS

Written by Robert Sloman
 Fight Arranger: Terry Walsh [4]
 Title Music by Ron Grainer
 & BBC Radiophonic Workshop
 Title Sequence: Bernard Lodge
 Incidental Music by Dudley Simpson
 Special Sound: Dick Mills
 Film Cameraman: Fred Hamilton [1-2]
 Film Sound: John Gatland [1-2]
 Film Editor: Bob Rymer [1-2]
 Visual Effects Designer: Bernard Wilkie⁶
 Costume Designer: L Rowland-Warne⁷
 Make-Up: Deanne Turner⁷
 Studio Lighting: Ralph Walton⁷
 Studio Sound: John Holmes⁷
 Script Editor: Terrance Dicks
 Designer: Rochelle Selwyn
 Directed by Barry Letts⁸
 BBC© 1974

⁶ Credited on Parts One, Three and Six only
⁷ Credited on Parts One and Six only
⁸ Letts also produced the serial

Left:
 Down in
 the cellar.

Profile

ROBERT SLOMAN

Writer

This self-professed “reluctant writer” was the son of Bob Sloman Snr, a rugby league player for Oldham, England and the British Lions. Robert Jnr was born 18 July 1926 in Oldham but when Bob Snr quit the game, the family returned to his native Plymouth when Robert was just two. Here he grew up in his parents’ pub, The Antelope.

He attended the local St Boniface College School, before being conscripted into the RAF in 1944. Hoping to be a pilot, he was disappointed when the war ended before his flight training.

While at Exeter University he had joined its amateur drama group. Their organiser Liz Robinson also ran Sidmouth’s Newton Poppleford touring Rep, and invited Sloman to become a stage manager and actor with their Garrick Players, appearing in *She Stoops to Conquer* (1950), *Peg O’*

Below:

Sloman wrote for the Master in *The Time Monster*.



My Heart (1951) and *Lord Babs* (1952).

Unimpressed by some poor scripts, Sloman decided to do better himself. His first attempts, written with Royce Ryton, included *Straight from Heaven* (1954, New Bromley) and *Their Penguins Can’t Fly*.

While at Newton Poppleford, Sloman met actress Mary Greene, and they married in 1954, by which time Sloman had given up the precarious actor’s life to work with *The Sunday Times* circulation department, becoming distribution manager.

Forming a new writing partnership with *Times* colleague Laurence Dobie, their class satire *The Whole World Over* (1958) was staged at Wyndham Rep, while university-based drama *The Tinker* ran at Bristol Old Vic before transferring weeks later to London’s Comedy Theatre in December 1960.

The Tinker was adapted for BBC radio’s *Saturday-Night Theatre* (aired 15 April 1961) and as the movie *The Wild and the Willing* (1962).

A Sloman/Dobie satire on the world of television *The Golden Rivet* premiered at

Bristol Old Vic before a shortlived West End run (1964, Phoenix Theatre).

Their radio play *Dynamite* aired in *Saturday-Night Theatre* on 21 July 1962 and later became German TV movie *Dynamit* (1969). Another play was optioned but unmade by ATV in 1960, while *The Gold Hunter* was made by Granada for *Television Playhouse* and shown 2 November 1961.

Sloman was asked to contribute to *Doctor Who* by friend Barry Letts, the pair having met through their wives in 1960. His four scripts were written with Letts, Sloman telling *Doctor Who Magazine*'s Peter Griffiths in 1999 that this was "a total collaboration, half-and-half". Letts carried out the usual technical script-editing function on Sloman's drafts but "he had a lot of creative input as well".

Given Sloman's day job, they usually wrote separately, though sometimes worked evenings in each other's homes until the early hours.

Their first script *The Dæmons* [1971 – see Volume 17] was credited to Guy Leopold (taking Sloman's son's name Guy and Letts' middle name Leopold), since Sloman didn't want a solo credit, lest people think his partnership with Laurence Dobie had split.

Letts insisted Sloman take a full screen credit next time around for their collaborative *The Time Monster* [1972 – see Volume 18], which replaced a scrapped Sloman storyline *The Daleks in London*.

Sloman/Letts' third script *The Green Death* [1973 – see Volume 20] utilised a deadly green touch Sloman dimly recalled from a Bulldog Drummond story. Though Sloman had some concerns over big business running the planet, he admitted: "Barry contributed a lot of that – he was rather more interested in that kind of movement. I'm not an open-toed sandal sort of guy – I like creature comforts."



The Buddhist aspects of *Planet of the Spiders* were Letts' input, while Sloman was dissatisfied with constant requests to insert transport technology into Pertwee's swansong. Sloman's own arachnophobia inspired him, just as the maggots in *The Green Death* sprung from another pet fear.

Sloman never wrote for the show again. "I'd written four and I don't think I could have done a fifth, frankly," he admitted in 1999. "The imagination which had to be employed was exhausting."

1974 also saw him leave *The Sunday Times* and London to live in Burgess Hill, Sussex, working in wholesale distribution for Sunday newspapers.

Finding writing increasingly hard work, he gave it up to indulge his passions for sailing and flying and for many years had a second home in Spain.

Son Guy (born 1955) became a teacher, while daughter Carol (born 1956) is an Olivier-nominated actress and theatrical musical director.

Robert Sloman died on 24 October 2005, aged 79. Interviewed for a *Myth Makers* video only the year before, he had already planned for his ashes to be scattered from his Dartmouth clifftop home. ■

Above: Sloman addressed environmental concerns in *The Green Death*.

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 71-74

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